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PRUD'HON CENTENARY BRINGS RARE SHOW

Works Furnished by Museums, Collectors and Dealers in Large Number for an Exhibit at the Petit Palais

PARIS—Prud'hon's is a thoroughly warranted centenary celebration. The artist, who was born in 1758 and died in 1823 (the display anticipating the anniversary) is little known to the general public. His best work is in private collections or dispersed in provincial museums. The picture at the Louvre in his grand manner, the paint of which has deteriorated, is an inadequate foundation upon which to build an opinion of this great artist.

The present display, which visitors to Paris in June will have an opportunity of enjoying, covers his strength and his weakness and definitely establishes his position in regard of Ingres and David. It shows that, if he was never so towering a technician as either of them, he has points in which they are entirely wanting.

M. Lapauze, curator of the Petit Palais and organizer of the memorial, drew upon a variety of sources: museums all over the country and abroad, private collectors and dealers in large numbers. Even a former enemy country, Austria, willingly and courteously lent the cradle, in beautiful Empire style, designed for Napoleon's only son by the artist.

The drawings, which are the leading feature, come chiefly from the Chévrier-Marcille collection, which contains also one of Prud'hon's most successful allegorical paintings, the idyllic "Soul Breaking the Links Attaching It to Earth." The fine portrait of Saint-Just, participant and victim of the Revolution, belongs to a private collector, while the delightful picture of Mme. Barbier-Walbonne has been lent by Mr. Wildenstein, and Mr. Trotti has contributed the portrait of Dr. Dagoumer, one of the best in that phase of Prud'hon's expression. Messrs. Knoedler and Richard Owen loaned some of the superb drawings, those in black and white chalks Prud'hon handled like a sculptor his clay, producing all the immateriality of statuary without its materiality.

Other private galleries drawn upon are those of M. and Mme. Eugène Mir, (the delightful and well-known "Zephyr," for example); Duchesse de Bisaccia, who lent one of his purest allegories, "L'Amour Séduit l'Innocence"; the Comtesse Jean de Castellane, portrait of the Princesse de Courlande, as also one of Talleyrand; Dr. Rudolf Sieghart of Vienna, a miniature drawing of the Roi de Rome; the Duc de Trévise, one of the finest men's portraits; Baron Vitta, one of Empress Josephine; M. Guiffrey of the Louvre, M. Paul Mathey, M. Leon Bonnat and others loaned works.

The display will be useful in counteracting excessive and chiefly misunderstood Ingles-worship.—M. C.

Society of Independent Artists

Has \$1,000 Surplus from Last Show

At the annual meeting of the Society of Independent Artists for the election of directors the treasurer's report showed that this year's Independent exhibition had more than cleared expenses, leaving a net surplus of \$1,000 when all administrative expenses had been paid.

The following directors were elected: A. S. Baylinson, George Bellows, Homer Boss, Glen O. Coleman, James H. Daugherty, Stuart Davis, Alfred J. Frueh, Fred D. Gardner, Bernard Gussow, Samuel Halpert, Trygve Hammer, Robert Henri, Helene Jüngerich, A. H. Maurer, Walter Pach, John Sloan, A. Walkowitz, Gertrude Vanderbilt Whitney, Alice Morgan Wright and Marguerite Zorach.

The directors of the society met on May 29 and elected the following officers for the year: John Sloan, president; Robert Henri, vice-president; A. F. Baylinson, secretary; Walter Pach, treasurer. This is Mr. Sloan's sixth term as president. Mr. Henri was not present at the meeting and as he did not wish to hold office, another election to fill the vice-presidency will be held in the fall.

Sargent's "Duchess of Sutherland"

Goes to Philadelphia for \$25,000

PHILADELPHIA—Announcement of the purchase of John Singer Sargent's painting of Lady Millicent Hawes, former Duchess of Sutherland, has been made by Vice-President Eli Kirk Price of the Fairmount Park Commission of Philadelphia. The portrait will be placed on exhibition in Memorial Hall, Fairmount Park.

The price paid for the portrait was not given out. When making the announcement, however, Mr. Price declared that the negotiations leading up to the sale were made by Joseph E. Widener of Philadelphia and that the painting was worth \$25,000.

Mr. Chambers' Latest Portrait



PORTRAIT OF MRS. W. W. LANGE, OF MILWAUKEE, WIS.
By C. BOSSERON CHAMBERS
Courtesy the Babcock Galleries, New York

GEO. F. BAKER GIVES \$1,000,000 TO MUSEUM

Metropolitan Enriched by Donation of Banker, a Trustee of the Institution—Funds Consist. of Liberty Bonds

George F. Baker, chairman of the board of directors of the First National Bank and a trustee of the Metropolitan Museum of Art, has given \$1,000,000 to the Museum. The gift was announced by Robert W. de Forest, the Museum's president.

It is stipulated that the \$1,000,000 be left intact, but the annual income of \$37,500 may be used unconditionally. The gift is in United States Victory Loan 3¼ per cent. bonds. The trustees adopted resolutions of thanks to the donor.

Mr. Baker, who has been a trustee of the Metropolitan for thirteen years, made several gifts to the institution before he became a trustee, the most recent being the "Salome" by Regnault, in 1916. Mr. Baker has long been a member of the executive committee of the Museum and of its committee on paintings.

The Museum frequently has bequests of large sums of money or of art collections of great value, but a cash gift of \$1,000,000, applied without restriction, is almost without precedent. A year ago Mrs. Anna W. Harkness gave \$1,000,000. These two, Mr. de Forest said, were the only gifts of such size that he could recall in the history of the Museum.

Mr. Baker recently gave \$700,000 to Columbia University. The Morgan Mineral Hall, opened not long ago in the building of the American Museum of Natural History, was a gift made by Mr. Baker in honor of the late J. Pierpont Morgan, his friend of many years. He gave \$2,000,000 to the Red Cross in 1917 and 1918.

German May Make Peruvian Monument

DRESDEN—An international competition has been advertised by the city of Truxillo in Peru for a big monument in commemoration of the centenary of Peruvian independence. The consul of Peru in Dresden has invited five prominent German artists to participate: Karl Albiker and Georg Werba in Dresden, Hermann Hahn in Munich, Hugo Lederer in Berlin and Hubert Netzer in Düsseldorf.

PARLIAMENT ASKED TO STOP ART RAIDS

Sir Philip Sassoon Proposes Treasury Grant to Prevent Fine Works Going to America—No Funds Available

LONDON—The problem of checking the export of British art to the United States was brought up in the House of Commons again on May 30 by Sir Philip Sassoon, Premier Lloyd George's parliamentary secretary. He made the suggestion that "the British Treasury be empowered to make special grants for extraordinary emergencies to the National Gallery so that it might be able to purchase for the nation some of the finer works of art left in the country."

This plea was declared impossible by the representative of the Treasury, who said that his department could not afford it, although that branch of the government was heartily in favor of the idea presented by Sir Philip.

On the same day occurred the annual meeting of the National Art Collections Fund, at which Sir Robert Witt, director of the National Gallery, urged the creation of a central fund to buy important works in danger of going to America. Sir Alfred Mond, chief commissioner of works, declared that the national poverty precluded the Treasury from appropriating money for such purposes at this time.

Nation Receives Forestier and Reid Pictures from Sulgrave Institute

WASHINGTON—The paintings entitled "Signing of the Treaty of Ghent," by Sir Amadee Forestier, of England, was presented to the American Government by the Sulgrave Institute at the National Art Gallery on May 29. Chief Justice Taft and Alton B. Parker made addresses. Barron G. Collier, of New York City, was the donor of the picture to the Sulgrave Institute.

The presentation of Stephen Reid's painting of Sulgrave Manor, the ancestral home of the American Washingtons in England, was made at the White House on Decoration Day.

May Exhibit Free at Leighton House

LONDON—Lord Leighton's beautiful house in Kensington, it has been decided by the Leighton House Association, will offer to artists who cannot afford to exhibit elsewhere, space to show a limited number of works, either pictures or sculpture.

MODERN MASTERS IN SHOW AT KRAUSHAAR'S

Exhibition Surpasses Other Displays of the Warm Season, as It Includes Many Noted Americans and Europeans

In variety of interest and in the high quality of the work shown, the summer exhibition of paintings by "American and European Modern Masters" at the Kraushaar Galleries surpasses any of the permanent shows arranged for the summer months yet put on view in the New York galleries. Including paintings by ten Americans and an equal number of canvases by Europeans, its scope ranges from John La Farge to Marjorie Phillips and from Courbet to Sir John Lavery, the whole presenting a group of pictures that stimulates the interest of the visitor to a high pitch of pleasure.

Most of the canvases by the American artists are familiar to local gallery devotees but to visitors from out of town they will present the joys of the unexpected. Among such may be included the "Czecho-Slovak Chieftain," obviously painted for the costume, by George Luks; Guy Pene Du Bois' "Art Lovers," and "Hallway, Italian Restaurant"; three of Maurice Prendergast's familiar evocations of figure groups; Jerome Myers' low-toned "On the Old Wharf, Evening," lovely in its grave color, and Gifford Beal's two social assemblies in a world far removed from Mr. Myers' tenement-house folk.

John Sloan's "The Cot," is one of his engaging studies of tones of white fabrics and flesh; Marjorie Phillips' "View from my Studio Window, New York," is a quietly effective realization of urban commonplaces made charming through the beauty of her color; Samuel Halpert's "Among the Hills" is another canvas in which color transcends all its other elements; and Augustus Tack, in "The Glazier," gives with subdued tonalities an effect of tremendous majesty. The work of John La Farge is so seldom seen in exhibitions nowadays, outside of museums, that there is unusual interest in his nude figure study, "After the Bath," the somewhat lackadaisical pose of the body being redeemed by its superb modeling and painting.

The two canvases by Courbet are his usual substantial renderings of the landscape around Ornans, the waterfall in the "Source of the River" being reminiscent of the cascade in which he placed the lovely little nude last seen in the Metropolitan Museum's loan exhibition. "La Toilette" by Fantin-Latour is one of his familiar figure groups, the striking note of which is the white and red draperies contrasting with the flesh of two of his nudes.

This delicacy of treatment of the figure has another extraordinary contrast in Forain's "Dancers," in which the swirling of the two figures approaches violence yet is perfectly controlled. The Forain of the law courts, a metier in which he is more widely known, is admirably represented in "An Old Offender," the protagonist of which recalls "The Duchess" of George Luks.

National attitudes toward figure subjects are well represented in Zuloaga's full-length standing figure of the Spanish dancer, "Antonia La Gallega," and Sir John Lavery's "A Bacchante," the suppressed fire of the one being as truly Spanish as the cool beauty of the other is traditionally British. The three marines by Jongkind, Boudin and Lavery illustrate this national tradition again, the moist pearly lights in the canvases by the first two being something more than the width of the English Channel away from Sir John's "The Green Sea." The exhibition will remain on view until September.

American Masters at Macbeth's

Thirteen artists are represented in the summer exhibition in the Macbeth Galleries, the group including some of the most distinguished names in American art. First among the older men, by the quality of his particular work in this exhibition, is A. H. Wyant, whose "Grey Day in Summer" is a small but exquisite canvas, a deep green landscape overhung by fleecy clouds through which is seen an occasional glimpse of pale blue sky, the work being a veritable jewel for resonant color.

By the same standard of valuation the Albert P. Ryder may be ranked next, his "Homeward Bound" showing a man on horseback plodding through a grove of spindling trees, the drawing of horse and man and trees having a definiteness often lacking in many of Ryder's compositions. Together with this, the little painting glows with brown, russet and golden tones and time has not affected the medium adversely as is so often the case in Ryder's canvases.

Homer D. Martin is represented by a scheme of greens and brown entitled "Newport," the color being of more consequence than the pictorial elements which include a meadow, with a huge brown rock, running down to a salt-water cove. J. Francis Murphy's name appears twice in the list, in the "Afterglow—October"

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and "The Wide Lane," the latter having been
finished just before his death in 1920. There is
a boldly characteristic Ranger, "Wood Interior,
Fisher's Island," and J. Alden Weir's charming
wood interior with figures, the Watteau-like
"Fishing Party."

By living painters there is one of Emil Carl-
sen's superb still lifes, a "Sunset Glow" by
Elliot Daingerfield of unusual brilliancy of
color and rich in tender charm, the "Return
of the Flock" by Louis Paul Dessar, William
Sartain's "Hackensack Meadows," Charles
Warren Eaton's "The Pines" with his ac-
customed note of melancholy, and the very
beautiful "Late Afternoon—Twilight" by Ben
Foster. This latter work arrests and holds the
attention by the grave beauty of its composition,
a rising slope of the Litchfield hills touched
with the sombre light of the waning day, the
foreground crossed with patches of wild shrubs
still blooming with white flowers that serve,
like candles on some altar, to illuminate the on-
coming dusk.

Extend Show at People's House

The People's Art Assembly has extended its
exhibition of modern painting and sculpture at
the People's House, 7 East 15th St., until June
4. Among the artists represented are George
Bellows, Theresa F. Bernstein, Robert Chanler,
A. S. Baylinson, Ben Benn, Homer Boss, Louis
Bromberg, Stuart Davis, A. J. Goodelman,
Robert Henri, Morris Kantor, Gaston Lachaise,
Leander Leitner, William Auerbach-Levy, Wil-
liam Meyrowitz, John McPherson, Kenneth
Hayes Miller, Walter Pach, Willy Pogany, A.
Phillips, Hugo Robus, Morton Schoenberg, A.
Walkowitz, Maria P. Weniger, William Zorach,
Marguerite Zorach, John Sloan, Frederick K.
Detwiller and Wood Gaylor.

Fifty-Six in a Summer Show

The summer exhibition of paintings at the
Babcock Galleries includes but one each from
fifty-six artists, which makes its singularly com-
prehensive. Among the older men, without
whom no exhibition of American paintings
would be complete, are Murphy, Inness, Twacht-
man, Wyant, Martin and Homer.

F. Ballard Williams' "Ruth and Naomi" has
that obtrusive gradation of light and shadow
in flesh tones which makes for beautiful con-
tour. Bruce Crane's "Autumnal Fields" has a
golden color which is both soft and luminous.
E. Irving Couse's "Flute Maker" is one of his
well-known Indian subjects. Carle J. Blenner
shows how exquisitely he can depict the texture
and hue of petals in his "Peonies."

Russell Cheney's "Spanish Dancer" is dark
in key, and has individuality without being
theatrical.

John E. Costigan's "In the Woods" impresses
one with its convincing reality, though the
means he uses are broad and free. "Moorings"
by Henry S. Eddy, has a fine feeling for struc-
ture and is ingratiating in color as well. Arthur
R. Freedlander's "Benedetto" is presented with
simplicity and directness. "Cliffside," by E. D.
Roth, is high in key and weaves its varied colors
into a harmonious composition.

Harry A. Vincent and George Pearse Ennis
are alike in the choice of boats for subjects,
and both are interesting and convincing though

entirely different. Cullen Yates' "Maine Coast"
is full of power, and so is Jonas Lie's "Silent
Stream" in which dark green water traces its
way through the snow.

Among the portraits is a dashing presenta-
tion of Mrs. W. W. Lang by C. Bosseron Cham-
bers. It is full of life, and its simplicity of
treatment is not the least part of its effective-
ness. Then there are Carl Nordell's "Choosing
the Gift," Richard Kimbel's "The Old Mill,"
E. C. Volkert's "Summer Morning," Henry R.
Poore's "Landscape and Sheep," Albert Groll's
"Arizona," Eugene Higgins' "Going Home,"
that Mr. Eby knows just what he is going to do
serving of mention, if space would permit.

Keppel's Summer Show of Etchings

The work of four American etchers has been
arranged as a "Summer Show" in the Keppel
Galleries, these including Joseph Pennell, Childe
Hassam, Ernest D. Roth and Kerr Eby, each
artist being represented by a sufficient number
of prints to display fairly well the range of his
pictorial subjects and his varied technical ap-
proach.

The fourteen prints by Kerr Eby include some
of his stirring war subjects such as "Dawn,
the 75s Follow Up"; a line of transport carts
coming up to the front called "Rough Going";
and "A Kiss for the Kaiser," a bit of soldier's
humor, since his subject is a gun-pit with a
long-range piece of ordnance represented at the
moment of firing a great shell toward the Ger-
man lines. In contrast to this may be seen the
charming print, "The Cure's Garden," a bit of
peace-time France; the "Fish Weir, Maine
Coast," and one of his vigorous studies of camels
in the desert. These prints reveal fully the fact
that Mr. Eby knows just what he is going to do
and does it with absolute command of his
medium.

There are twenty of Childe Hassam's etch-
ings, including a Fifth Avenue scene, some of
his Long Island houses and beach studies with
nude figures, the exquisite "White Kimono,"
and a "Portrait of Mrs. K. Van R." less
familiar than the rest of these prints and ad-
mirable in its treatment. By Ernest D. Roth are
eighteen prints, chiefly of Spanish themes in
Granada and Segovia. Among the other etch-
ings are the "Arch of Conca, Perugia," the
lovely "Amiens" plate, "The Bridges" and "The
Grill, Venice."

Pennell's twenty plates cover a wide range
of subjects under the general title of "Castles
of Work," an industrial plant seen through an
artist's eyes; the "Approach to the Grand Cen-
tral," and two London scenes, "Cumberland
Gate" and "The Institute, Piccadilly." There
are also "The Washing Place," one of his most
romantic plates; "The Alcazar, Toledo"; the
"Cloisters and Transept Tower, Rouen," and
the "Greenwich Observatory." The exhibition
will be open daily until September.

Will Found Henner Museum in Paris

PARIS—The former residence of the painter
Dubufe has been bought by the late J. J. Hen-
ner's niece for a museum of that painter's
works. It will comprise 200 paintings and 3,000
drawings, plus numerous mementoes. Henner
was of Alsatian origin.

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MANY ART DEALERS START FOR EUROPE

Summer Exodus Is Already Under Way,
With Numerous Prominent Names on
Lists of the Trans-Atlantic Steamers

The annual exodus to Europe of New York art dealers is now well under way, many of them having sailed for England and France during May. June will see most of the others who have planned to spend the summer abroad started on their various journeys, to remain in England or on the Continent for periods lasting from six weeks to three months.

Mr. Carl Henschel, of M. Knoedler & Co., will sail on the *Olympic* June 3 for a summer in England, France and Holland, joining Mr. Roland Knoedler and Mr. Carstairs in Paris. Mr. Carmen S. Messmore is already abroad, having sailed on the *Majestic* May 20.

Sir Joseph Duveen, of Duveen Brothers, is sailing on the *Aquitania* June 13 to spend some time in England and France.

Mr. Felix Wildenstein, of Wildenstein & Co., sailed on *La France* May 31 to spend the summer in France. Mr. Gerald Kelly is to sail on July 1, going first to England and then to France and Italy, and he plans to return to New York October 1.

From the Ehrich Galleries, Mr. Walter Ehrich is to sail on June 24 for England and France. He will be accompanied by Mrs. Ehrich. Miss Isabel Taylor is sailing on the *Berengaria* July 4 for a summer in England, France and Italy.

Mr. John Kraushaar, of the Kraushaar Galleries, is sailing on the *Adriatic* at the end of June for England. His itinerary includes Scotland, Paris, Holland and possibly Germany. He will return on the *Olympic* from England, sailing August 10.

Sailing on the *Berengaria* June 20, Mr. Louis Ralston, of the Ralston Galleries, will go to London and from there to Paris and Germany. He will remain abroad all summer.

From the John Levy Galleries, Mr. Gilbert Gabriel sailed for France on the *Resolute* May 30 to join Mr. James T. Labey at the Paris office. Mr. John Levy and Mr. Albert K. Snyder are to sail some time in June for Paris.

Latest of the dealers to leave New York is Mr. C. J. Charles, of Charles of London, who is now planning to sail for England in the middle of July, possibly on the *Homeric*.

Among the New York dealers already abroad are Mr. Stevenson Scott, of Scott & Fowles, who sailed in April. Mr. Martin Birnbaum is going abroad but his plans are indefinite at present.

Mr. Germaine Seligmann sailed for France May 2 to join Mr. Jacques Seligmann in Paris, where he has been since March. Both intend spending the summer in France.

Mr. George Durand-Ruel left for France May 6, intending to spend the summer in the Paris headquarters of the house.

Mr. Francis Kleinberger, of the Kleinberger Galleries, sailed on *La France* on May 10 on a business trip to the Paris office of the firm. Mr. E. M. Sperling will remain in charge of the Fifth Avenue gallery through the summer.

Mr. Walter Fearon, of the Fearon Galleries, is now abroad, having sailed for England on the *Majestic* May 20. He will spend the summer in England and France, returning in September.

Mr. Paul Reinhardt, of Henry Reinhardt & Son, is going abroad but has not settled definitely on the date, and Mr. Stephan Bourgeois, of the Bourgeois Galleries, is also going abroad some time during the early summer months.

Report Bolsheviks Ready to Sell

Russia's Art Treasures to Americans

PARIS—*La Presse* states that in order to obtain funds the Bolsheviks are arranging to sell the art treasures of the Academy of Fine Arts, of the Alexander III. Museum, the Peterhof and Gatchina collections, and those at the Hermitage.

A number of American buyers, according to a Reuter message from Paris, are said to have arrived in Moscow.

PAINTERS BARTER PICTURES FOR GOODS

Paris Group, Lacking Cash Purchasers,
Establish the "Salon des Echanges,"
and Trade Art Works for Merchandise

PARIS—Some Paris painters have hit upon the idea of exchanging their pictures for goods, because of the present dearth of buyers of pictures. A system of barter has been instituted. It is thought possible that there are many tradesmen who might grudge the expenditure of money for pictures but who would yet be willing to give their merchandise.

At any rate, a prospectus has just been issued appealing to them in these terms: "Would you like your home decorated by painters of repute without paying a centime? Then go to the Salon des Echanges, 110 Rue de la Boétie, where some artists have installed themselves, not to sell their works, but to exchange them for all kinds of articles."

Quite how the scheme will work out is as yet uncertain. Obviously much comic play can be made with the notion of swapping pictures for a suit of clothes, half a dozen shirts, a pair of boots, some packets of macaroni, and so forth. But the enterprise is seriously meant, and there is much curiosity as to whether the commercial men of Paris will visit the Salon des Echanges.

Chair of Art History Established at University College, London

LONDON—Though Oxford and Cambridge Universities have had their Slade professorships of fine art, there has up to the present been in England no professorships for the teaching of art history to correspond with chairs in American and Continental universities. But now there has been inaugurated at University College, one of the schools of the University of London, a professorship in the history of art.

The honor has been conferred upon Dr. Tancréd Borenius, the well-known art critic, who will henceforth assume the title of professor in place of that of doctor. Those who are familiar with his profound grip of the subject will realize the wisdom of the choice.

Paints a Picture Under the Sea

Asa Cassidy has returned from the West Indies with a canvas which, he said, he had painted under the surface of the Bahama waters. This picture, which he calls "The Garden Spot of the Sea," depicts the animal and plant life of the ocean. Its execution was made possible by the use of a bell-shaped device, like that used in taking moving pictures under the water.

TRAJAN BATHS NOW FULLY EXCAVATED

The Turine Terme, Brought Completely
to Light, Adds Fine Monument of
Classic Architecture to Italy's Riches

ROME—The Turine Terme, or baths near Civita Vecchia, have just been fully excavated, and another fine monument of classic Roman architecture is added to Italy's archeological riches. The original structure covered some 10,000 square yards of ground, and must have been magnificent in the extreme.

The baths were begun by the Emperor Trajan and completed by his successor, Hadrian, and served until the fall of the Roman Empire, or for four centuries.

Interesting descriptions of Civita Vecchia are given by Pliny the Younger. Remains of an aqueduct and other Roman buildings are preserved. The imperial family had a villa there. Later it was the chief port of the Papal State, and still has a considerable trade. It was a feudal fortress in the Middle Ages. In 1508 Pope Julius began the construction of the castle from the designs of Bramante, Michelangelo being responsible for the addition of the central tower.

Pierce S. Grant Wins \$1,000 Prize in Pilgrimage Play Poster Contest

LOS ANGELES.—The poster contest of the Pilgrimage Play, "Life of the Christ," brought a great number of posters from various countries, including England and Germany. The first prize of \$1,000 went to Pierce S. Grant, of San Leandro, Cal., for his picture of the head of Jesus in pale yellow radiating light in the form of a cross against a purple background. The design considered second in merit was purchased for display. It is by Anton Sigel, of Munich.

On the jury were J. Bond Francisco, William Wendt, DeWitt Parshall, Howell Brown and Francis McComas. Of the 400 posters offered, 150 were selected for an exhibition of three weeks at the Los Angeles Museum.

Reni-Mel's Gift to American Legion

PARIS—At the Cercle Interallié, with the department commander, Cabot Ward, presiding, presentation was formally made of Reni-Mel's gift to the American Legion of his painting, "America." The speakers on the occasion were Myron T. Herrick, American ambassador, Reni-Mel, and Marshal Foch. The painting represents an American soldier in fighting equipment, who has just rushed up to the firing line, and while with his left arm he supports a falling, fogged French poilu, with his right he fiercely motions the enemy to halt.

ARTISTS' DRAWINGS ARE NOW IN VOGUE

Recent Paris Sales at High Figures Are
Indicative of Growing Public Taste
for Old and Modern Masters' Works

PARIS—A great change has come over the vogue and value in artists' drawings and sketches. Thirty or forty years ago it was still possible to find in a portfolio at some second-hand store or along the quays a drawing by an old master for the price of a Louis or two, perhaps even a five-franc piece. Of late years, and in ratio with all other works of art, drawings have steadily increased in value, yet they still afford opportunities to those who have not the means to pay the mammoth figures attained by paintings. For it is quite exceptional when a monochrome or wash drawing like Fragonard's "Allée" reaches the 80,000 francs given for it at the Bardac sale in 1920 or when a page of sanguine sketches by Watteau fetches 95,000 francs, as at the recent Marquise de Ganay auction.

One of the finest and most complete collections of drawings in the world is that belonging to M. Jean Masson of Amiens. Most generously M. Masson has allowed M. M. Lafuma and Jacomet to reproduce the pick of his portfolios and they thus have become accessible to the world at large through facsimiles so perfect that a special relievio stamp branding each proof is necessary to prevent fraudulence.

Dealers who specialize in drawings only are rare, but their number and popularity are increasing. At 15 Quai Voltaire, Richard Owen makes a most artistic window-display with drawings by French and Italian XVIII century masters, like Tiepolo, who was so elegantly bold, so faultless in his knowledge; by Hubert-Robert, and also by Guardi, who was so light of touch and composed so charmingly. It was Mr. Owen who lent the "Life of Punchinello" suite by the younger Tiepolo to the Pavillon de Marsan last summer.

On the same left bank we find the Galerie du Vieux Colombier at 70 rue de Rennes, entirely assigned to drawings by old masters. A recent exhibition held by M. Marignane comprised specimens by Huet, Natoire, Lépicié, Pillement, Claude Lorrain, Watteau, Hubert-Robert and early Italian, German and Dutch masters.

This vogue met with further evidence at the sale of the Marquis de Varennes' collection and which, composed as it was, exclusively of drawings, brought a grand total of 300,000 francs. The highest price, 35,000, was given for two charming gouaches by Sir Thomas Lawrence. Two water colors by Freudberg, Watteau drawings, charming notes by Fragonard, a landscape in sanguine by the same, representing a garden, and a pretty colonnade in pen-and-wash by Hubert-Robert brought good figures.

P. S. News just received is evidence of the experience necessary in the matter of the attribution and appraisal of drawings. At a recent big sale twenty-eight drawings by Watteau were sold as by Claude Gillot, his teacher, bringing the low price of 4,600 francs the lot. Yet all the connoisseurs and dealers of Paris failed to recognize these drawings as those reproduced in a well-known book, catalogued by the Goncourts and used by Watteau for some of his most famous pictures. The irony of it all is that the adventure is not likely to bring the prices up of such drawings by Gillot as may really be about,—unless, of course, they are in their turn sold as by Watteau! —M. C.

Italy's King at American Academy Show

ROME—The annual exhibition of the American Academy in Rome was opened officially by the King of Italy on May 31. The King expressed his admiration for the sculptures by Gaetano Cocre, of New York, and Thomas Jones, of Buffalo, and for the architectural plans of James H. Chillman, Jr., and James Kellum Smith, both of Pennsylvania.

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JURY DISPUTE STIRS CHICAGO ART CIRCLES

Echo of Last Exhibition of the Society of Artists Heard in Bitter Attack Made Upon Oliver Dennett Grover

CHICAGO—As the result of an effort made by a committee of the Chicago Society of Artists to reform the jury system of the organization, a row has broken out between some of the younger and more radical members of the society and the committee that will be threshed out at the first regular meeting of the whole organization. One of the chief causes of this disturbance is said to have been the quarrel between the painter and sculptor members of the society over possession of the first gallery in the Art Institute at the last annual exhibition of the society.

The committee in charge of revising the jury regulations, which included all the varying elements in the organization, proposed that hereafter the jury should consist of twenty members (it had formerly been twenty-one) made up of fifteen painters and five sculptors, all of whom will be ineligible the following year. The installation of the show must be done by the director of the Art Institute. The jury of awards shall consist of the director of the Institute and three out-of-town painters and sculptors. Artists must have exhibited at least twice in five years to be qualified to vote for jurors and to be eligible for the jury.

When this plan was made public, three of the younger artists in the society—Emil R. Zettler, sculptor, and Gordon Saint Clair and Carl Hoeckner, painters—issued a circular opposing the plan in which they made an attack on an artist member of the committee, who is said to be Oliver Dennett Grover, painter, and ex-president of the society. This circular, which ends with an allusion in red ink to Esau and the mess of pottage, urges Chicago artists to reject the committee's recommendations. While approving of the secret ballot plan, the circular opposes all other propositions on the general principle that they mitigate against most of the members in one respect or another.

Astorri Finishing Work on Pope's Tomb

ROME—The work of the sculptor Enrico Astorri on the sepulchral monument for the tomb of Pope Pius X is almost completed. Only the decorations for the bronze doorway at the base remain to be finished. At the unveiling ceremony, which will take place towards the end of June, the Pope and the whole pontifical court will be present.

JOHNSON PAINTINGS IN THEIR OLD HOME

Fireproofed Mansion Now Contains the 1,400 Pictures Long in Dispute—Date of Opening Museum Not Decided

PHILADELPHIA—The John G. Johnson paintings have been restored to the Johnson mansion on South Broad street from the warehouse in which they have been stored during the legal disputes over the terms of his will. The work was done under the direction of E. Hamilton Bell, curator of the collection, and Harry T. Baxter, chief of the bureau of city property, the 1,400 paintings having been moved in two days.

Although the wall space in all the rooms in the mansion will have to be utilized to hang the pictures, Mr. Bell is of the opinion that he has solved the problem successfully and this in spite of the fact that the paintings will be hung closely together. The city appropriated \$25,000 for the fireproofing of the house and this work has been done. Some weeks ago the city abandoned its legal fight to have the paintings installed in the Museum. Four policemen and special firemen have been detailed to guard the house and its contents. The date of the opening of the Johnson museum has not been decided on as yet.

Baroness Rothschild Leaves Mansion to Paris Public and Art to Museums

PARIS—The late Baroness Salomon de Rothschild's legacies, previously mentioned in THE AMERICAN ART NEWS, include her mansion and garden in the Avenue de Friedland to the town of Paris, with the stipulation that the garden be open to the public; her collection of XVIII century enameled caskets and boxes to the Louvre; as also her collection of weapons and armory and of Gothic tapestries. The Beauvais tapestry, which once belonged to Mme. Dubarry, goes to the Musée des Arts Décoratifs.

Düsseldorf Has International Show

DÜSSELDORF—An international art exhibition was opened at the end of May, managed by the group of artists called "Junges Rheinland." Germany's greatest poet, Gerhart Hauptmann, delivered the opening speech. France was represented by the writer, Romaine Rolland. Exhibitors are artists of various nationalities.

AURORA TO HOLD BIG SUMMER ART SHOW

Illinois Town Offers \$1,000 in Prizes in Connection with the Big Central States Fair and Exposition in August

AURORA, ILL.—Much interest has been aroused in artistic circles by the new fine arts department of the Central States Fair and Exposition, which is to be held at Aurora from August 18 to 26 inclusive. A very substantial building is being built especially for exhibition purposes. There will be two large galleries where at least 150 or 200 paintings can be shown to advantage.

In a recent letter sent out by Erwin S. Barrie, director general of the fine arts department, he says: "All of us are giving our services free of charge because we are interested in creating a truer understanding of American art and because we feel that it would be particularly harmful to allow such an opportunity to be used for the purpose of exploiting charlatan art."

"The management anticipates between 300,000 and 400,000 visitors. One thousand dollars in cash prizes will be awarded. If this exhibition is a success, it will become an annual affair and the high standard set by the Chicago World's Fair and the Panama-Pacific Exposition will maintain."

Aurora enjoys the distinction of spending more money per capita on American art than any other town or city in the United States, and while it is a town of less than 40,000 population, it has within the last three years purchased over 250 oil paintings of good quality which are now in the homes of its citizens.

Wilson Irvine, of Lyme, Conn., will act as chairman of the eastern committee of judges. All artists who desire to submit paintings in oil or water color or statuary, may send them to the Artists' Packing and Shipping Co., New York. Those who live in and near Chicago may send them direct to Aurora.

Battersea Enamels Stolen in London

LONDON—America is suggested as the dumping ground for the rare Battersea enamels stolen from a society woman early in May. The thief selected from her collection half a dozen of the finest. When the owner informed Messrs. Stoner and Evans, of King Street, S. W., of her loss, they discovered that they also had been robbed of two choice enamels.

SAXONY TO GUARD NATION'S ART WORKS

Will Unite All Collections Under One Bureau to Preserve Them for Public—Royal Family Claims Major Part

DRESDEN—The Saxon state intends to unite all the art treasures formerly in the possession of the royal family under one management. This arrangement would make it possible for the government to preserve the famous collections for the country.

The majority of the art treasures having been founded and enlarged by the former kings, it will be necessary to come to terms with the royal family, which claims the bigger part of the collection as its private possession. The new arrangement comprises the picture gallery, the treasures of the "Grüner Gewölbe," the "Kupferstichkabinett," the collection of antiquities, the historical museum, the cabinet of coins and the porcelain collection. —F. T.

Sunlight Controversy Waxes Warm

LONDON—A lively controversy has been carried on in the press of late as to whether or not sunlight is good for paintings. While one critic maintains that pigment is vitalized by the rays of light, another asserts that it deteriorates. Interesting instances have been cited in support of the former contention in respect of pictures which, having darkened in tone during years of seclusion, have, on being exposed to strong sunlight, regained their lost brilliancy. The general feeling, however, seems to be in favor of a modified application of sunlight in the majority of cases.

American Students Form Paris Club

PARIS—The American Students' Club, organized under the auspices of the American Church of the Holy Trinity, for English-speaking students and artists of the Latin quarter, has been opened at 107 boulevard Raspail. Dr. Frederick W. Clappett, chaplain of St. Luke's chapel, will manage the club. Cameron Burnside, Paul Cadran and B. Johnson were among those active in forming it.

L'Aiglon Cradle for Prud'hon Show

PARIS—The Austrian government, in response to an invitation from the French ambassador in Vienna, has lent the cradle which Prud'hon designed for the King of Rome, the son of Napoleon and Marie Louise, for the Prud'hon centenary display at the Petit Palais.

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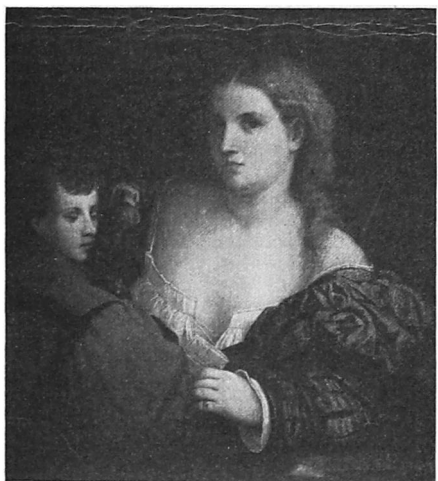
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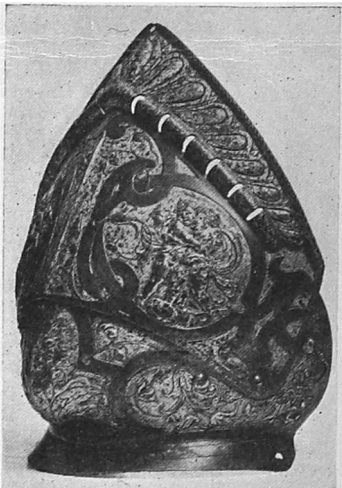
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LINCOLN MEMORIAL A THING OF BEAUTY

French's Colossal Statue in Marble and Jules Guerin's Murals Are the Chief Artistic Features of the Edifice

WASHINGTON—The Lincoln memorial was dedicated on Decoration Day, when President Harding made a speech accepting it for the nation. It stands in Potomac Park, facing the Washington Monument, and its construction was begun on Lincoln's birthday anniversary in 1914. The total cost has been approximately \$3,000,000.

To look down the Mall from the foot of the Washington Monument and see the stately Doric columns of the Memorial reflected in the quiet lagoon when the moon rides full, flooding the land with its silver light, will rival the sight of the moonlit turrets of the Taj Mahal of India, say those who have seen that wonderful structure.

The most important object in the memorial is the statue of Lincoln in marble, by Daniel Chester French, placed in the central hall, where it predominates all else. The statue is colossal in size and yet distinctively personal. It represents Lincoln, seated, in a thoughtful mood, and is the first thing that meets the eye as one passes through the immense colonnaded entrance.

Smaller halls, one at either side of the central hall, contain monumental tablets in which deeply incised letters reproduce word for word Lincoln's Gettysburg address on the left wall and the address made by him at his second inauguration on the right wall. Above these are two large mural paintings by Jules Guerin, one typifying "Emancipation" and the other "Reunion." Their production occupied three years' time.

The monumental edifice is a large rectangular building of white marble, designed by Henry Bacon. It has a beautiful setting on a direct east and west line with the Washington Monument and the Capitol, and rises 144 feet above the level of the park. Surrounding the exterior of the walls is a magnificent colonnade forming a symbol of the Union, each column representing one of the thirty-six states existing at the time of Lincoln's death. On the outer walls above the colonnade and supported at intervals by eagles are forty-eight festoons, one for each state existing at the present time.

The movement for the construction of the memorial was begun in 1902, and in 1910 the late Senator Cullom, of Illinois, a friend of Lincoln, introduced in the Senate the bill for its erection.

Mrs. Whitney's War Group Unveiled; She Returns to Begin Cody Statue

Mrs. Harry Payne Whitney's Washington Heights memorial group was unveiled on Decoration Day in Mitchel Square, New York City, with a formal ceremony of dedication. The group, which was erected to honor the memory of the men of the Washington Heights and Inwood sections of New York, includes a soldier, sailor and marine of the United States forces in bronze, standing on a base four feet high and twenty feet in diameter.

Mrs. Whitney returned from Paris three days before the dedication and plans to begin work immediately on her statue of the late William F. Cody (Buffalo Bill) for the town of Cody, Wyoming. She said she expected to spend two years on this work.

Motor Car Manufacturer in Bronze

LONDON—One of the most arresting pieces of sculpture in this spring's Royal Academy is a life-size figure of Mr. F. H. Royce, of Rolls-Royce fame. As a relief from the statues wherein sartorial perfection of coat and trousers is essayed in bronze with a devastating effect of quite inexpressive surfaces, the sculptor, Derwent Wood, has given a welcome representation of creases and folds such as come to the suit of any man who does practical work. The statue is to be erected at the motor factory at Derby.

International Planned for 1923

In Paris May Be Postponed to 1925

PARIS—The proposed International Exhibition for 1923—which may not take place till 1925, by the way—will include a looking back section of two hundred French master works painted in the last twenty-five years and covering every school and tendency from Puvion, Merson, Harpignies and Bonnat to Degas, Lautrec, Cézanne and Gauguin.

If the display is held in the Grand Palais, which would be the case in 1923, the first big circular room on the top of the stair-case would be used for this section. The suggestion of delaying it to 1925 is connected with the proposed special building to be built on the Champ de Mars for the Decorative Arts show in 1924, and in which the picture show subsequently could be very easily housed.

This new idea would be agreeable to the Salon societies, who were none too pleased at the necessity of "skipping" one display each and to the decorators, who ask to be allowed free access to the Grand Palais a year in advance. However, before anything decisive can be done the sanction of Parliament must be secured.

Present indications are that the Arts and Crafts Fair will probably be put off to 1925, the Municipal Council of Paris and the State not being in agreement. No decision has been come to either in respect of German participation. Meanwhile it is said that the Germans are preparing their own show for 1924.

Asked what scope the United States would be granted in the exhibit of paintings, M. Dayot, to whom the idea of a big international picture show for Paris occurred when he was commissioner for France at the Munich International in 1913, gave me the assurance that it would be assigned a generous share of space out of that half of the Grand Palais allotted to foreign countries. —M. C.

Washington Has a Landscape Club

of Business and Professional Men

WASHINGTON—Washington, like Chicago and Minneapolis, has a club of artists who, in everyday life, are professional and business men. Members of the Landscape Club, who paint out of doors on Sundays and holidays, held an exhibition in the club's studio earlier in the season of one hundred pictures. It was then decided to send the show on a tour of cities and towns to which big exhibitions do not usually go.

The pictures have been exhibited at the Woman's Club, Lynchburg, Va.; the Sketch Club, Charleston, S. C.; the Woman's Club, Racine, Wis., and in Roanoke, Va., under the auspices of the civics division of the Association of Commerce. Sales of pictures in the exhibition have practically made it self-supporting.

Audrey Munson Saved from Suicide

Audrey Munson, famous artist's model, who attempted to commit suicide at her home in Mexico, New York, on May 27, was later reported to be out of danger. She drank a solution of bichloride of mercury, but a prompt administration of antidotes saved her life. A telegram, whose contents she refused to discuss, seems to have been the immediate cause of her act, although she has talked some time of her "persecution" by "powerful influences" which prevented her from getting engagements with moving picture companies. Miss Munson has posed for many noted artists.

Mansion to Be a Denver Art Center

DENVER—Delos A. Chappell and his sister, Mrs. George E. Cranmer, are to donate to the Denver Art Association their magnificent former home as a memorial to their parents, the late Mr. and Mrs. Delos Chappell. The house contains twenty-two rooms and has a garden covering a space of seven blocks. The estate is to be transformed into a center for artists.

War Shells Reveal Roman Temple

AMIENS, France—M. Blanchet, an archaeologist, reports that he has identified in shell holes made by the German bombardment in the Rue Beauvais the remains of a vast Roman temple of the second century.

WILL GIVE SAN DIEGO FINE ARTS MUSEUM

Mr. and Mrs. A. S. Bridges, of That City, to Erect the Building—John H. Fry, of New York, Will Donate Art Works

SAN DIEGO—A museum of Fine Arts is to be given to San Diego by Mr. and Mrs. A. S. Bridges, of this city. The new edifice is to replace the Sacramento Building on the north side of the Plaza de Panama, in Balboa Park. The Bridges will not only erect the building, but a relative of the family will contribute paintings and works of art which will serve as a nucleus for the extensive collection which is planned.

John H. Fry, of New York, a brother-in-law of Mrs. Bridges, will give to the new museum his collection of valuable works of art, among which are a few of his own pictures and some painted by his wife, Georgia Timken Fry, who died in China last winter. The collection will be a memorial to Mrs. Fry.

The site selected for the new building was chosen because it offers an opportunity to erect a permanent building in place of a temporary one, and also because the grounds in the rear insure an even and permanent north light, which will be favorable for exhibition purposes.

Secretary of National Gallery

Defends It Against Slurs of an M. P.

LONDON—A member of Parliament, writing to the *Times*, states that in the opinion of many persons, "the National Gallery authorities are far too much under the thumb of the art-dealing fraternity." This remark has naturally aroused a storm, for the imputation reflects seriously upon the authorities.

Mr. Collins Baker, the keeper and secretary of the National Gallery, in refuting the statement, points out that during the past five years the purchases made from dealers represent barely one-eighth of the value of those made at auctions and from private owners during the same period. He takes the opportunity of acknowledging at the same time the courtesy and public spirit evinced by the dealers.

Reputed Rembrandt Stolen in Munich

MUNICH—a small picture, said to be a Rembrandt, was stolen from a private apartment. It represents "Joseph's Rescue from the Well," and has a value of about 400,000 marks.

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Artists Would Name a Paris Street

After Jean Dolent, Noted Critic

PARIS—A committee of writers and artists asks that a street in Paris be named after the author Jean Dolent, who was a friend of Carrière, and a very charming and astute art critic.

He wrote an original little fantasy entitled "Le Cyclone" in which he sifted the chaff from the wheat at the Luxembourg Museum, while fancying the symbolical partial destruction of that collection. "L'Amoureux d'Art" was another of his books. He was reputed for his independence and sincerity and in answer to someone who one day asked him how he contrived not to displease such of his friends as might be bad painters he replied: "I have no friends who are bad painters."

Japanese Art Exhibited in Paris

PARIS—An exhibition of old and modern Japanese art is now open at the Salon de la Nationale. It was organized by M. Kume, professor at the Imperial School of Tokio. Some of the objects have been lent by the Mikado.

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Auction Reports

Burdett-Coutts Paintings, Drawings

Christie, Manson and Woods, London.—The Burdett-Coutts collection of pictures and drawings, May 4, 5. Total, £93,919 7s. for 305 lots. A report on the sale for drawings, bringing £50 or over; pictures, £100 or over:

DRAWINGS

	£	s.
1—"Two Boys Sporting," F. Boucher, (10x12½); F. Sabin.....	65	12
3—"The Hay Cart," H. W. Bunbury, (12½x15½); Vicars.....	57	15
5—"Portrait of Lady Elizabeth Laura Waldegrave," J. Downman, (14x10); Ellis and Smith.....	131	5
6—"Portrait of Captain the Hon. George Cranfield Berkeley," Daniel Gardner, (35x27½); Ellis and Smith.....	73	10
7—"A Lady with Her Three Children in a Garden," J. Schall, (15x11); F. Sabin.....	105	
9—"The Duke of Wellington with His Grandchildren," Robert Thorburn, (18x25½); Leggatt.....	131	5
11—"Penn's Treaty with the Indians," Benjamin West, (16½x23½); F. Sabin.....	63	
135—"A Midsummer Night's Dream," set of 8 drawings in sepia; Sampson.....	44	2
137—"Saturday Night" and "Sunday Morning," John Absolon, (16½x34½); Stanton.....	147	
139—"Returning from Market," G. Barret, (15x19½); Leggatt.....	78	15
140—"Views of Foreign Towns," set of ten drawings, L. Bleuler; Sampson.....	71	18
141—"The Mosque," Frank Brangwyn, (21½x28½); Fine Art Society.....	63	
146—"The Bellows-Blower," W. Hunt, (15x10½); Vicars.....	78	15
147—"The Bubble-Blower," W. Hunt, (13½x9½); Vicars.....	105	
148—"Bedtime," W. Hunt, (12½x8); Leggatt.....	50	8
157—"The Market Place of Munich," S. Prout, (29½x39½); Sampson.....	183	15
159—"The Old Guard Room at Knoles," Samuel Rayner, (21x29½); Jacobson.....	63	
162—"Views in Sussex, two views by W. Scott, (21½x29½); Fleming.....	75	12
163—"The Thames from Richmond Hill" and a "View from Pau," two views by W. Scott, (20½x28½); Deardon.....	82	8
164—"Shoreham" and "Snowdon," two views by W. Scott; H. Owen.....	68	5

PICTURES

14—"Portrait of Lord Nelson," L. F. Abbott, (29½x24½); Knoedler.....	1,890	
16—"Portrait of Charles Dibdin," Sir W. Beechey, (29x24½); Knoedler.....	504	
17—"Portrait of Lady Beechey," Sir W. Beechey, (23½x18½); Tooth.....	252	
27—"Portrait of a Gentleman," T. Gainsborough, (29½x24); Vicars.....	630	
28—"The Drinking-Place," T. Gainsborough, (14½x17½); Knoedler.....	1,155	
29—"A Market Cart," T. Gainsborough, (11½x13½); Knoedler.....	892	10
31—"Ranelagh Gardens," W. Hogarth, (21½x30½); F. Sabin.....	577	10
32—"An Auction at Christie's," W. Hogarth, (10½x9½); Colnaghi.....	241	10
33—"Portrait of the Right Hon. William Pitt," J. Hoppner, (55½x46½); Vicars.....	7,350	
34—"Portrait of a Lady as 'Hebe,'" J. Hoppner, (47½x36½); L. Davis.....	1,890	
35—"Portrait of Lord Macartney," J. Hoppner, (29½x24); Lee.....	105	
36—"Portrait of John Home, Esq., of Wedderburn," J. Hoppner, (29½x24½); Knoedler.....	115	10
37—"Portrait of the Artist," J. Hoppner, (23½x19½); Vicars.....	1,417	10
38—"Mr. Sarjeant Glyn, John Wilkes, Esq., and the Rev. John Horne Tooke," R. Houston, (21x29½); Leggatt.....	126	
39—"Portrait of Robert Burns," J. C. Ibbetson, (35x27½); Knoedler.....	241	10
40—"Portrait of Alexander Pope," C. Jervas, (29x24); L. Samuel.....	120	15
41—"Three Daughters of Thomas Coutts, Esq., Angelica Kauffmann, (92x71); L. Davis.....	273	
42—"Portrait of the Duke of Clarence, afterwards William IV," Sir T. Lawrence, (49½x39½); L. Davis.....	3,465	
43—"Portrait of the First Earl of Minto," Sir T. Lawrence, (29x24); Leggatt.....	1,155	
44—"Portrait of the Right Hon. George Canning," Sir T. Lawrence, (55½x43); Gooden and Fox.....	252	
45—"Portrait of Admiral George Cranfield Berkeley," Sir T. Lawrence, (28½x24½); Knoedler.....	535	10
46—"Portrait of Miss Harriet Mellon," Sir T. Lawrence, (29x24); Williams and Sutch.....	493	10
47—"Portrait of John, First Marquis of Bute," Sir T. Lawrence, (29½x24½); Harvey.....	2,415	
49—"The Artist when Fourteen Years of Age," J. J. Masquerier, (43½x34½); Martin.....	105	
51—"Portrait of General Sir Charles Stuart," J. J. Masquerier, (29½x24½); Harvey.....	441	
57—"The City of Edinburgh," Alex. Nasmyth, (58½x88½); Chapman.....	115	10
59—"Portrait of Sir Walter Scott," Sir H. Raeburn, (29x24½); Knoedler.....	9,660	
60—"Portrait of Sir John Rennie," Sir H. Raeburn, (29½x24½); Tooth.....	525	
61—"Portrait of Queen Charlotte and Her Two Children," Allan Ramsey, (96x63); Agnew.....	220	10
62—"Cupid and Psyche," Sir J. Reynolds, (55x66); Agnew.....	2,520	
63—"The Mob Cap," Sir J. Reynolds, (42½x32½); Hopkins.....	2,100	
64—"A Girl Sketching," Sir J. Reynolds, (29½x24½); Leggatt.....	5,460	
65—"Portrait of Dr. John Armstrong," Sir J. Reynolds, (28½x24); Hibberd.....	682	
66—"Portrait of James Coutts, Esq.," Sir J. Reynolds, (29x24); Read.....	588	
67—"Portrait of Sir Hector Monro," Sir J. Reynolds, (29½x24½); Knoedler.....	630	
68—"Portrait of John Chaurford," Sir J. Reynolds, (29x24½); Vicars.....	630	
72—"Portrait of an Officer," School of Reynolds, (29x24½); Vicars.....	430	10

73—"Portrait of a Lady," G. Romney, (35x27½); L. Davis.....	4,200	
74—"Portrait of Charles, 3rd Duke of Richmond," G. Romney, (31½x26½); Flemming.....	252	
76—"Off Scarborough," J. M. W. Turner, (12x16½); Sampson.....	210	
77—"Portrait of David Garrick," B. Vander-gucht, (29½x24); Vicars.....	357	
78—"Portrait of Oliver Cromwell," by R. Walker, (29½x24½); Taylor.....	110	5
80—"Portrait of Lord Byron," R. Westall, (35½x27½); Vicars.....	273	
86—"Air and Water," J. Brueghel (8x12); Agnew.....	199	10
90—"The Courtship," J. B. Greuze (21½x18); Agnew.....	1,050	
94—"A Castle on a Canal," M. Hobbema (15½x20½); Leggatt.....	6,510	
95—"A Water-Mill," M. Hobbema, (15½x20½); Leggatt.....	6,510	
96—"Portrait of Sir Thomas More," Holbein, (28x22½); Vicars.....	840	
97—"Portrait of Francis, Prince of Thurn and Taxis," Holbein, (21½x18); Field Bros.....	336	
100—"The Duc d'Anjou and His Governess," N. de Largilliere, (64½x60); L. Davis.....	1,050	
101—"The Mill," Claude le Lorrain, (12x14½); Hibberd.....	231	
102—"A Boy with a Dog," N. Maes, (16½x12½); Gooden and Fox.....	199	10
105—"Portrait of the Marquise de Sévigné," Mignard, (23½x18); F. Sabin.....	115	
106—"Portrait of Sir Thomas Gresham," Sir Antonio Mor, (39x27½); F. Sabin.....	630	
108—"St. Joseph and the Infant Saviour," B. E. Murillo, (12½x9½); Profumo.....	136-10	
112—"Portrait of the Princess of Orange," G. Netscher, (28½x26); Raeburn Gallery.....	210	
115—"The Campagna of Rome," N. Poussin, (37½x51); Colnaghi.....	630	
118—"The Agony in the Garden," Raphael, (9½x11); Duveen.....	7,350	
119—"A Forest Scene," Rembrandt, (16x13½); Chapelier.....	115	
127—"The Miracle of St. Mark," Tintoretto, (36½x52); Colnaghi.....	845	
129—"Mary Magdalen Anointing the Savior's Feet," Veronese, (62x79½); Amor.....	294	
130—"A Fete-Champêtre," Watteau, (6½x8½); L. Douglas.....	650	
131—"Head of William Shakespeare," the Felton portrait, (11x9½); Sampson.....	1,522	10
132—"Head of William Shakespeare," the Lumley portrait, (17x13½); F. Sabin.....	315	
133—"Head of William Shakespeare," the Zuccaro portrait, (13x9½); F. Sabin.....	315	
134—"Portrait of William Shakespeare," the Burdett-Coutts portrait, (20½x15); F. Sabin.....	315	
184—"Home and the Homeless," T. Faed, (25½x37½); Stanton.....	504	
296—"Putney Bridge" and "Kew Bridge," a pair, Scott; (29½x49½); Vicars.....	115	10

Burdett-Coutts Porcelains, Etc.

Christie, Manson and Woods, London.—The Burdett-Coutts collection of porcelain and objects of art, also engravings and unframed drawings, May 8, 9. Total, £39,695 5s. for 454 lots of the porcelain, etc.; £3,065 11s. 6d. for 172 lots of the engravings and unframed drawings. A report of the sale for items of £200 for the porcelain and £50 for the engravings.

PORCELAIN AND OBJECTS OF ART.

	£	s.
20—A powdered-blue oviform vase and cover, 18½"; Kang-He, Mallett.....	283	10
23—A pair of vases and cover, and a pair of beakers, Yung-Ching; Lee.....	525	
69—A Swansea dinner and dessert service; J. R. Thomas.....	1,627	10
73—A pair of Worcester oval tureens and covers; Lee.....	231	
78—Twelve Worcester plates painted with flowers; Mallett.....	225	15
79—Worcester dessert service; Blairman.....	556	10
97—Pair of Chelsea vases and covers, oviform shape, probably Donaldson; Amor.....	441	
139—A Boule regulator clock, by LePaute, 6' 8"; B. Simon.....	339	
142—A Louis XVI Commode; Dorner.....	241	10
144—A Louis XV lacquered cabinet and cartonniers, surmounted by a clock, ormolu mountings; H. and J. Simmons.....	4,200	
150—The Garrick-Hogarth-Shakespeare chair; Sampson.....	2,100	
161—A Capo-di-Monte service; Negretti.....	357	
179—An Urbino plate dated 1538; Fownie.....	241	10
180—An Urbino plate dated 1538; Fownie.....	262	10
181—An Urbino cistern, H. and J. Simmons.....	241	10
182—The companion cistern to 181; H. and J. Simmons.....	241	10
210—"The Senses," set of five Dresden figures; Cannon.....	210	10
221—Pair of Dresden figures; Cannon.....	483	
244—Sèvres tea service painted by Dodin and Lequay; Deardon.....	472	10
246—Sèvres oval jardinière painted by Veillard; Thistlewaite.....	514	10
247—Pair of Sèvres flower-vases and covers painted by Thevenet, senior; Ben Simon.....	357	
250—A Vincennes Rosewater-ewer and square dish; L. Davis.....	241	10
254—Sèvres tea service painted by Tailandier; Deardon.....	252	10
257—Pair of Eventail jardinières; Thomas.....	997	10
260—Pair of Sèvres, painted by Baudouin and Tandart; Bruce.....	210	
264—Sèvres dessert service; Smith.....	2,415	
265—Sèvres dessert service; Amor.....	441	
272—Pair of Sèvres oviform vases and covers; Huggin.....	504	
358—Miniature of Sir Kenhelm Digby by Peter Oliver; Webster.....	331	
359—Miniature of Lady Venetia Digby by Peter Oliver; L. Myers.....	367	10
360—Miniature of Lady Venetia Digby by Peter Oliver; F. Sabin.....	241	10
361—Miniature of the Digby family, Lady Venetia and Lady Arabella, by Isaac and Peter Oliver; L. Myers.....	1,050	
415—Miniature, Charles I by J. Petitot; Myers.....	304	10
416—Miniature, Charles II, by J. Petitot; Myers.....	441	
417—Miniature, James II, by J. Petitot; Fownie.....	283	10
418—Miniature of Henrietta D'Angleterre, Duchess of Orleans, by J. Petitot; Hasselbath.....	357	

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435—A Greek gold ear-ring of the period of Alexander the Great; Kehyane.....	378	10
436—Portion of an Assyrian marble bas-relief, Assur-Nazir-pal, B. C. 885; Tuschin.....	210	
483—Another portion of an Assyrian marble bas-relief; Durlacker.....	483	

ENGRAVINGS AND DRAWINGS

6—15 drawings of Cowdray House; by Frederick Nash; Vicars.....	441	
105—Mezzotint, "Robert Burns," after Alexander Nasmyth by William Walker and S. Cousins, fourth state; A. Read.....	99	15
113—Mezzotint, "Mrs. Sheraton," after T. Gainsborough; Harvey.....	609	
131—Mezzotint, "Signora Giovanni Baccelli," after T. Gainsborough, second state; Harvey.....	183	15
140—Mezzotint, "Georgiana, Duchess of Bedford," after Hoppner, by S. W. Reynolds; Ellis and Smith.....	157	10
143—Mezzotint, "The Hon. Mrs. North," after Romney, first state, by J. R. Smith; Daniels.....	50	8
150—Mezzotint, "Mademoiselle Parisot," after A. W. Devis, second state; Ellis and Smith.....	73	10

Burdett-Coutts Silver and Lace

Christie, Manson & Woods, London.—The Burdett-Coutts collection of silver plate and lace, May 12. A report on the sale of items of £50 and over:

	£	s.
61—Twenty-four silver-gilt knives with agate handles in mahogany case; Freeman.....	54	12
62—Silver-gilt King's pattern dessert service in mahogany case; Blairman.....	152	5
71—Silver-gilt tazza; Crichton.....	89	5
72—Companion to above tazza (item 71); Crichton.....	84	
88—Four oblong entrée-dishes, covers and heaters; Holmes.....	56	14

Auction Calendar

Clarke's, 42 East 58th St.—Furnishings from the estate of the late Joseph Eastman, on the premises of 4 East 70th St., morning and afternoon of June 6.
Walpole Gallery, 12 West 48th St.—A New York State collection of firearms and edged weapons, American and foreign, Part III, morning and afternoon of June 5.

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PARIS SALE PRICES EXCEED ESTIMATES

"Mme. X." Auction Disposes of Works
by Lorenzo, Martini, Botticelli and
Other Masters—Drawings Go Well

PARIS—At Petit's gallery the Mme. X (or in reality Mme. Thaw) sale brought a grand total of 777,650 francs. The highest bid went to the beautiful portrait of a young man by Fiorenzo di Lorenzo, estimated at 200,000 francs by M. Féral and which fell to the latter for 201,000 against Duveens. The same bidder was successful with Simoni Martini's picture of "St. John the Evangelist," XIV Century, which he secured for 101,000 francs. His estimation was 80,000 francs.

The picture attributed to Botticelli, "The Virgin with the White Cushion," fell at 60,000 francs, while Fragonard's "Repos de la Sainte Famille" obtained 77,000 francs. Mme. Whiton bought the "Madonna and Child," by Fra Angelico for 42,000 francs, the same figure obtaining a picture of the Virgin with angels and saints by a painter of the XIII Century Italian school.

Mr. Kleinberger bought Rosselli's "Virgin with the Pearl Clasp" for 44,000 francs. The painting attributed to Romney, "Mars and Venus," fell at 15,000 francs, or below the appraisal by 10,000 francs. In most other cases the bids exceeded the prices asked.

At the Marcel Guérin print sale the Toulouse-Lautrecs met with good prices, including "Elsa la Viennoise," fine proof on China paper, printed in color, signed, numbered, stamped, 5,000 francs; "Cissie Loftus," greenish shade, China paper, 2,005, and "Le Sommeil," Japan paper, 3,020.

At a sale of modern pictures a portrait by Modigliani brought 2,000 francs; "Au Havre," by Othon Friesz, 1,120; "Femmes dans un Parc," by Despagnat, 1,900; two drawings by Rodin, 1,010 each, a sanguine by Derain, 1,000, and a water color by Dufy, 580 francs.

At the Marquis de Varennes sale of chiefly XVIII Century drawings, prices were as follows, in francs:

Two gouaches by Nicolas Lavreince, 35,000; one gouache by the same, 23,000 (price asked, 30,000); "Femme au Perroquet," by Freudeberg, 24,300 (12,000 asked); "L'Heureuse Fermière," by the same, 16,000 (ten thousand more than asked); "Jeune Femme Assise," by Watteau, 11,500; presumed portrait of Mme. de Graffigny, by Chardin, 10,700; "Deux Enfants," by Boucher, 10,000; a painting by Van Goyen, "The Cart," dated 1643, 7,000.

At the sale of the sequestered Rosenau collection the tapestries fetched good prices. Seventeenth Century pieces fell at 25,800, 17,000 and 16,000 francs, respectively, while an XVIII Century specimen went for 16,000 francs. A drawing-room set upholstered in Aubusson fell at 17,600 francs.

The Raphael Collin collection of Japanese sword-guards obtained a total of 37,858 francs. Modern pictures will be sold on June 22 at the Hotel Drouot, when Me. Lair-Dubreuil and M. Jos. Hessel will sell, among other items, a fine pastel by Renoir, "The Portrait of Jeanne Samary"; a charming pastel by Whistler, "Femme à l'Ombrelle," and works by Odilon Redon, Van Dongen, Matisse, Signac, Forain et al, as well as two bronzes and a marble by Rodin. M. Bourgarel's well known collection of XVIII Century drawings will be put up for auction by Me. Lair-Dubreuil, with M. Paulme and Lasquin as experts, at the Hotel Drouot on June 15 and 16.

—M. C.

ANTIQUES BRING HIGH PRICES IN VIENNA

Sale of Ancient and Medieval Works of
Art at the "Dorotheum" Realizes
Big Sum, Even at Present Exchange

VIENNA—An auction in Vienna held in the "Dorotheum," consisting of sculpture from the XVI Century to the XVIII, and different pictures and antiques brought considerably high figures. A few of the sales were, in kronen:

An ivory head of Athena (time of the Roman Empire), 2,000,000; a Venetian marble relief of the Madonna and Child (1340), 9,150,000; a marble relief of Ceres by A. Vittoria, 8,000,000; a bronze statuette by A. Vittoria, 3,600,000; portrait by A. Longhi, 3,000,000; head of an Egyptian Pharaoh, 500,000.

Berlin Auction Sale Brings Good

Prices for Modern Graphic Works

BERLIN—The auction held at Paul Graupe's, comprising modern graphic works, had a great success. Following are a few of the sales, in marks:

Fritz Böhle, oil painting, "Eve," 39,500; Delacroix, pen-and-ink drawing, "Bacchanal," 8200; lithograph, "Faust," 11,000; W. Leibl, charcoal, "Woman in an Easy Chair," 15,500; M. Liebermann, pastel, "Beach," 31,000; Manet, etching, "Berthe Morisot," 5,000; Ed. Munch, etching, "Kiss," 16,200; J. Pennell, "West Street, New York," 2,500; H. de Toulouse-Lautrec, lithograph, "Cafe Concert," 10,000; "Yvette Guilbert," 25,000; "Elles," 61,500; "Partie de Campagne," 36,000; Whistler, etching, "Study," 31,000; Zorn, etching, "Elin," 25,200.

Academy in Rome to Aid Visitors

ROME—The American Academy of Art in this city proposes to establish a drafting room in a central portion of the city where visiting landscape artists and architects, who are transients in Rome, will be given facilities for their work and put in touch with other members of their professions. It will have no formal connection with the Academy, being regarded rather as an international workshop and a convenience for visiting artists.

Assyrian Antiquities Being Forged

LONDON—Considerable prominence is being given just now in the press to the prevalence of forged antiquities from Mesopotamia and the surrounding country. Native forgeries in carved stones, wooden coffin-figures, cuneiform inscriptions, seals, and so forth, are common, and many are skilful enough to deceive experts. A special case at the British Museum contains specimens of forgeries for those interested.

Rosenbach Buys Johnson Letters

LONDON—A collection of twenty-four letters addressed by Dr. Samuel Johnson to Sir Robert Chambers, all of which are signed "Sam Johnson," were bought at Sotheby's at a recent sale by Dr. Rosenbach of Philadelphia. The price paid was £300.

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LOS ANGELES, TOO

The stone of criticism THE AMERICAN ART NEWS threw into the ocean of art, when it commented on the bad habit of dealers of "bunching" the openings of their shows within too short a space of time, caused ripples that reached three thousand miles each way from New York. London has already expressed its opinion, agreeing with ours, as to the faults of this custom; and now comes Los Angeles to show that the same conditions, resulting in the same bad results, obtain in the California art world.

Writing in the Los Angeles Times, Antony Anderson says: "Conditions seem to be almost as bad—or good—as they are in New York. Only the other day THE AMERICAN ART NEWS made bitter complaint because twenty-five galleries insisted in opening their shows on the same day, thus trying, it would seem, to kill off all the art critics at one fell swoop; and thus, too, preventing the aforesaid critics from giving them the attention they considered their due. THE ART NEWS pointed out that if only half the galleries would open their exhibits on the first of the month, the other half on the week following, things might be made easier and more pleasant for everybody concerned. This suggestion also holds good for Los Angeles."

PHILADELPHIA'S WAY

Philadelphia began to be the "Mother of Art" in America almost with the creation of our Republic and she still continues to display the warm kindness, the resourcefulness and the initiative of the true maternal spirit. Nursed at such a bosom, her sons and daughters reflect all these qualities, whether artists or laymen; and of how perfectly both classes of Philadelphians work together in the interest of art the recent "Art Week" and also the more recent open-air exhibition of sculpture are admirable illustrations.

In contrast to what transpired a few weeks ago in connection with the attempt of the National Sculpture Society to obtain official permission to hold an open-air sculpture show in Central Park, the display in Rittenhouse Square serves as an extraordinary contrast in the public attitude of New York and Philadelphia towards art. Here an influentially powerful group of citizens took the attitude that an exhibition of sculpture would be a dangerous invasion of the park and succeeded in preventing the show being held. In Philadelphia no such idea prevailed, or possibly could prevail, and the open-air sculpture exhibition carried its message of beauty to the people.

Two years ago a similar show was held in Fairmount Park, Philadelphia, a sufficient interval of time to show what danger there could be in such an "invasion." Nothing untoward has transpired to endanger Philadelphia's parks. This tends to prove that the cry raised in New York was only another false alarm by that ele-

ment in the city which seeks to preserve the sanctity of our parks from dangers as empty as this particular one has proved to be.

We have alluded to the resourcefulness of the artists in Philadelphia, a quality in their natures that it would be well for New York artists to emulate. Since the New York sculptors have been barred from Central Park, the use of Gramercy Park, a privately-owned square, might be obtained. It has most of the elements of picturesqueness found in Philadelphia's Rittenhouse Square and one feature that is coming more and more into play in consideration with outdoor sculpture. This is that it presents a city park lying at the base of modern skyscrapers, a circumstance bound to count much in the future in the placing of statues in urban parks.

The Karl Bitter statue in the Plaza; the MacMonnies Civic Virtue in City Hall Park; the Abraham De Peyster seated figure in Bowling Green, all illustrate the need for the study of these enormous erections of modern business life in connection with sculpture in city parks and squares. An open-air sculpture show in Gramercy Park would present opportunities for wider studies of this problem. It would also show that the sculptors of New York had as much initiative and resourcefulness as their Philadelphia confreres and that they were not to be beaten in a good purpose.

George Marston Shows Drawings

Made After an Antarctic Shipwreck

LONDON—George Marston, whose drawings of Elephant Island, made during his voyage with Sir Ernest Shackleton on the Antarctic expedition of 1914-1916, are now on view at the Grosvenor Galleries, has some interesting stories to relate of the conditions under which he carried these out.

His oil colors having been commandeered to paint the seams of the boats on which they had to rely after the crushing of "The Endurance," he was left with a few sheets of paper, half a dozen tubes of water-colors and one pencil. Half frozen and half starved, he would, during the short periods of daylight, crawl out from the shelter of the upturned boats, make a drawing, return to the side of the blubber stove to color them, and use the light of a blubber lamp to guide him. Small wonder that a number of the drawings show stains of the blubber oil!

To protect the drawings from damp and decay, Marston made for them a cover from a bit of tent material and dog harness, stowing them away in his sleeping bag for protection, but when a fine day occurred he would take them forth into the air and light. All the rest of the work done by him during the expedition went down with the "Endurance."

Society of Arts' Home, London,

Saved by Anonymous Benefactor

LONDON—Great was the lamentation when the Society of Arts was threatened with the loss of its tenure of the beautiful Adams house, which it occupies in the Adelphi, that portion of the city sacred to the memory of the famous brothers. It was a matter of purchasing the freehold or moving elsewhere, and the latter seemed by far the likelier alternative.

It is a tribute to the esteem in which the society is held that while an anonymous donor came forward with a check for £30,000, other appreciative souls have proffered a further £40,000 for the purchase and redecoration of the house. It is practically a century and a half since Robert Adams designed it for the Society and it is good to know that it will now remain in its possession forever.

Yale Fine Arts School Prizes

NEW HAVEN—At the Yale School of Fine Arts the following awards have been made for the year just closing: William Wirt Winchester scholarship, for a year's study abroad, to Beatrice Kendall, student in painting, who is the second daughter of the retiring dean, Sergeant Kendall; Alice Kimball, English scholarship for four months' art study in Europe, to Florence Smirnow, student in sculpture; medal of the American Institute of Architects, to Manuel Heern Pardo, Lima, Peru; John Ferguson Weir scholarship, one year's free tuition, Harry Poole Camden, Jr., student in sculpture, who also won the Fannie B. Pardee prize in sculpture.

Gorer Collection Is Shown

LONDON—The Gorer collection of Chinese porcelain and hard stones, well known for its comprehensive character and outstanding quality, has, under the direction of the trustees of the late owner, been removed from 170 New Bond street, W., to the premises of Messrs. Lenygon and Morant at 31 Old Burlington street, W. Some notable specimens have recently been added to the London collection through the agency of the New York branch.

Esterhazy Buys Back His da Vinci

BUDAPEST—The cartoon by Leonardo da Vinci, discovered in Budapest a short time ago, and put up at auction there, was bought in by Count Esterhazy, its former owner, for 8,800,000 kronen.

Studio Gossip

Janet Scudder is exhibiting in the Spring Salon, in Paris, a wall fountain made for the Hispanic Museum in New York, besides two paintings. Miss Kate Buss, of Boston, has recently bought a picture by Miss Scudder.

Mrs. Harry Payne Whitney has acquired Jerome Blum's "The Road Around the Island," one of his paintings of native life in Tahiti that was in his exhibition at the Anderson Galleries and a reproduction of which appeared in the April number of the *International Studio*.

The Milch Gallery has been successful in selling for Matilda Browne some of the flower pictures that were on exhibition there, one of which was the "Garden Flowers." This was shown at the Pennsylvania Academy first and then invited to be shown at the Albright Gallery in Buffalo and at six other exhibitions. Miss Browne will spend the summer in New Canaan, Conn.

Frances Foy has left her studio in Oak Park, Ill., for a summer in France, England, Scotland and Ireland. She expects to make many sketches before her return.

Adelaide Baker Morgan's display of batik is occupying one of the galleries of the Museum in Youngstown, Ohio.

The tablet erected by the Caroline Scott Harrison chapter of the Daughters of the American Revolution, Indianapolis, in honor of those who died in the World War, was dedicated recently. The honor roll is enclosed in a massive frame designed by Julia Graydon Sharpe.

Clare Sheridan, sculptor, sailed for England on May 25 to remain abroad until November. While abroad she is to write for the New York *World* on art, the theatre, social customs and politics. Mrs. Sheridan intends making her permanent home in this country after her return.

R. Tait McKenzie, who designed the victory memorial called "The Home Coming," in honor of the Cambridgeshire troops, sailed May 27 with Mrs. McKenzie to be present at the unveiling at Cambridge, England. The ceremony will not take place until July 3, and before that time they will travel in England.

Kyohei Inukai has gone to Long Island to paint landscapes.

Miss Helen Benson, the singer, gave a tea at her studio in the Rodin to show her portrait by May Fairchild, recently completed.

Bonnie McLeary, sculptor, has moved from the Van Dyck Studios to 7 MacDougal Alley. She gave a "round-up" in her new studio Friday night, June 2.

Stanley W. Woodward has rented a studio for the summer on Monhegan Island, Maine. Water color and pastels will occupy most of his time.

Carl C. Graf will again join the summer colony of landscape painters in Brown County, Indiana. He plans to conduct an outdoor class.

Walter Ufer has returned to Taos. In the East he served on several juries of selection and award.

Mr. and Mrs. Victor Higgins, of Taos, are spending some weeks in Sante Fe, Mr. Higgins having just returned from an extended eastern trip.

Percy Muncy and Abercrombie Miller have taken a studio in the MacDowell Club building, 106 West 55th street.

Robert Brandegee, Jr., recently visited New York to arrange for an exhibition of pictures by his father, the late Robert Brandegee, next season.

Charles A. Winter and Alice Beach Winter will leave their 59th street studio for Gloucester on June 15. They will build a new studio there on Mt. Pleasant avenue, near Grace Horne's gallery.

Karl S. Bolander, of Marion, Ohio, has been selected as director of the Fort Wayne School and Museum. Mr. Bolander has exhibited in New York and Columbus.

Herman Ziebel has been chosen to paint a picture, "The Dream of Marquette," which is to be hung in the Arts and Sciences building of Marquette University. The picture will show Father Marquette exploring the Mississippi.

Robert Whitmore, who recently exhibited in Lima, Ohio, sold two large canvases which are to be the nucleus for a future museum collection. In addition eight small sketches were sold, as well as a print from his etching, "The Straw Balers."

Walter F. Isaacs has been appointed head of the department of painting, sculpture and design at the University of Washington. For the past two years he has been studying in France, Italy and Spain.

Gifford Beal left last week for Rockport, Mass., where he will remain the rest of the summer.

Maud Mason will spend the greater part of the summer in her studio in New Canaan, Conn.

Charles John Clarke, marine painter, and son of the late Thomas Shields Clarke, sculptor, married Miss Mildred Garretson Brelsford, of Palm Beach, Fla., in New York, May 15. Mr. and Mrs. Clarke will sail for Europe May 31 for a six months' stay.

Edith Bell, of Des Moines, Iowa, was awarded the annual scholarship of \$1,500 by Columbia University among the Joseph Pulitzer prizes for 1921. This award is made "to an art student in America who shall be certified as the most

SIR LESLIE WARD, KNOWN AS "SPY," DEAD

Caricaturist Was Unsurpassed in His Own Field and Came of a Famous Family of Artists—Knighthood, 1918

LONDON—Sir Leslie Ward, long famous as a caricaturist under his signature of "Spy," died suddenly of heart failure, following a nervous breakdown eighteen months ago. He was an artist unsurpassed in his own province and a wonderful social historian.

Born in London in 1851, he was the eldest son of the late E. M. Ward, R.A., eminent historical painter, and Henrietta M. A. Ward, herself an artist. His mother, who is still living at a great age, is a link with the time of Lawrence and Wilkie. She was the daughter of George Raphael Ward, who was a son of James Ward, R.A., the celebrated animal painter; she was the niece of John Jackson, R.A., and the grand-niece of George Morland.

Leslie Ward, according to his mother, was a caricaturist at the age of four. He was certainly one when he was at Eton, to the strong disapproval of his father. He was sent to study architecture. While still at school he exhibited at the Royal Academy a bust of his brother, and a painting at the age of 18.

On the mediation of Mr. Frith, R.A., he was allowed to enter the Royal Academy schools. He began by painting portraits, but Sir John Millais, then Mr. Millais, interested himself in his work and put him in touch with Mr. T. Gibson Bowles, then proprietor of *Vanity Fair*, and soon afterwards Leslie Ward affixed the nom-de-crayon "Spy" to his first commissioned cartoon, and launched on that wonderful series of celebrities in caricature which made him a celebrity himself. He exhibited from time to time architectural drawings, oil- and water-color portraits at the Academy and elsewhere, and he wrote one book, "Forty Years of Spy," published in 1915. He was knighted in 1918.

Last November a remarkable tribute was paid to "Spy" when he was entertained at dinner by a large number of his "victims" and other admirers. The Lord Chancellor, who presided, described the art of Sir Leslie Ward as that of humorous portraiture rather than caricature. Some of his subjects had come to his studio, but in general he looked at them in the lobby of the House, at Tattersall's, at race meetings, or wherever they were to be seen.

DANIEL A. BARKER

Daniel A. Barker, who collected and dealt in antiques, died in his home, 348 West Twenty-third street, New York, at the age of 58. He was a member of an old New York family and for many years had devoted himself to preserving the landmarks of the Chelsea district of the city.

MRS. D. M. KLUMPKE

Mrs. Dorothea Matilla Klumpke, mother of Anna Elisabeth Klumpke, painter and author of a life of Rosa Bonheur, is dead at the home of her daughter, Chateau-de-By, Thomery (Seine-et-Marne), France, in her eighty-eighth year.

A. K. BROWNE, R.S.A.

A. K. Browne, R.S.A., one of the best-known Scottish artists, died suddenly at Arran. He was one of the original members of the Royal Scottish Society of Water Color Painters.

COMTE GABRIEL DE CASTRIES

Comte Gabriel de Castries, president of the French Society of Amateur Artists, is dead in Paris.

promising and deserving by the National Academy of Design."

Eric Maunsbach has just completed a double portrait of Jack and Walter Kreisler, which makes the eighteenth portrait he has executed this year. Early in the season he painted a portrait of Judge Duell for the Court of Appeals of the District of Columbia. Mr. Maunsbach is now painting Senator Duell in uniform, and the picture will be shown later at the Ainslie Galleries.

Caruso's portrait in bronze, bas-relief, by C. Paul Jennewein, has been installed in the mezzanine floor of the Metropolitan Opera House. On either side of the head of Caruso are two full-length standing figures symbolizing music.

Charles Rosen will leave for Woodstock early in June. He is building a studio there to serve winter and summer.

Paul Burlin, who has been in a New York hospital for several weeks, where he underwent an operation for appendicitis, is recovering and expects to sail for Europe in June to remain at least a year.

Caroline Van H. Bean, who spent the winter at Palm Beach, where she painted a number of portraits, is now at Dayton, Ohio, where she held an exhibition of her winter's work at the Museum of Art. She will return to New York soon. Among her Palm Beach sitters were Mrs. John N. Willys and her daughter, Miss Bliss Willys, and Mrs. John H. Pillsbury, of Minneapolis.

Carl C. Graf will again join the summer colony of landscape painters in Brown County, Indiana. He plans to conduct an outdoor class.

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PHILADELPHIA

At the Pennsylvania Academy of the Fine Arts the Stewardson prize in sculpture was awarded by a jury composed of Albert Laessle, Maxwell Miller and Samuel Murray to Victor V. Slocum. Honorable mention went to Evelyn Peabody. The Stimson prize in sculpture was awarded by a jury composed of Albert Laessle and Frederick Roth to Mildred Sartelle, and an honorable mention was given Benjamin Kurtz.

The Ramborger prize was awarded by the faculty for the best drawing in black-and-white of a head from life by a student of the Academy who has not been under instruction for over two years, to William Schulhoff. The Thouron prizes in composition were awarded as follows: The prize, by the faculty, for a group of three compositions, to Joseph Mielziner; the prize for a similar group, by vote of the students of the class, to Ralph Taylor; the prize, by the instructor, for general progress, to Virginia Parker; the prize for the work showing the most poetic, abstract, or idealistic point of view, decided by the instructor, to Takeji Matsubara. The Packard prizes, for studies made from living animals, were awarded as follows: First, Helen M. Rolls; second, William Schulhoff; an additional prize, awarded by the president of the Academy personally to R. L. Hubbard.

The Charles Toppan prizes, open to students who have previously received a Cresson traveling scholarship and awarded for original work in painting, were bestowed as follows: First prize, Elmer G. Anderson; second, Anne S. Garrett; honorable mentions, Susan Jones and Edward R. Burke.

The Cresson traveling scholarships endowed by the late Emlen Cresson and Priscilla, his wife, are for foreign travel during the summer vacation period. The awards have been proportioned in the past so as to provide each student with \$500, but on account of the increase in such expenses, each student going abroad this year will be given \$200 additional. In the class in painting, scholarships were given to these students: Sarah M. Baker, Dorothy Cox, Mary Carroll Curtis, Willie W. Fon, Carolyn Haywood, Irma V. Howard, Sarah Langley, Barse Miller, Watson Neyland, Ralph Taylor and Sue May Wescott, and to two students competing for a second scholarship: Anne S. Garrett and Joseph Mielziner. In the class in illustration, scholarships were given to Paul L. Gill, Leonard A. Kojro, Roderick McRae and Edward Shenton, and to one student competing for a second scholarship, Charles Eager Clark. In the class in sculpture, scholarships were given to Walker Hancock, Wilmer Hoffman and Benjamin Kurtz, and to one student competing for a second scholarship, Frank Stamato. A special prize awarded by the president and vice-president for work in composition, went to Victor Kahill.

The Print Club is introducing to Philadelphia the work of Elizabeth Keith. Examples of her prints have been bought by the Chinese government for the national collection at Peking. Her work shown here comprises a number of Korean character studies, two very imaginative landscapes, a humorous village scene entitled "Marriage Procession," and a fine nocturne of the Gate of Seoul in moonlight.

The water colors by Sandor Bernath, lately exhibited at Mrs. Malcolm's Galleries in New York, are now on exhibition in the rotunda of the Baldwin School, Bryn Mawr. Mr. Bernath has also lent the large piece of batik which he designed for the recent production of "The Emperor Jones."

Richard L. Partington, who came to Philadelphia a couple of years ago on the invitation of Mr. and Mrs. Caleb J. Milne, has just completed two portraits of Governor Sprout.

Syracuse

An exhibition of the work of Mrs. Ethel Brand Wise, a local artist, and of Sven Birger Sandzen was held at the Museum of Fine Arts in the Carnegie building during the latter part of May. Mr. Sandzen's work consisted of some unusual oils and water colors, while Mrs. Wise's contributions included some fine conceptions of childhood in bronze, several portrait miniatures and a portrait relief.

SAN FRANCISCO

June is to be a month in San Francisco of unusual interest to artists. Of first importance is the exhibition at the St. Francis Hotel of California paintings by California artists which will be on during the Shriners' convention, June 5 to 20. This showing should do more for California artists than any coast exhibition ever held. Mr. Furman, of the Print Rooms, will direct the business management. The jury is made up of a poet, an etcher, an editor, a pen draughtsman and a painter—a jury neither of artists nor of laymen, but a very good combination of the two. The jury—Colonel Wood, Roi Partridge, Sydney Josephs, Orton Ronchi and Frank Van Sloun—will endeavor to obtain a representative showing of both the conservative and progressive schools. Mr. Furman announces his intention of smashing the old tradition among San Francisco's fraternity that "no pictures were ever sold at an exhibition."

This tradition has, by the way, been most emphatically broken by Mr. Furman in the Pamela Bianco show, now closing. In three weeks more than 8,000 people visited the gallery of the Print Rooms, and there were sales to artists, private collectors and musicians. The directors of the California Art Association purchased a group of the Bianco drawings and paintings for the California School of Fine Arts, and a large group was also bought by the San Francisco Museum of Art for installation in the Palace of Fine Arts.

Coincident with the show by California painters at the St. Francis, the eleventh annual exhibition of the California Society of Etchers will be held at the Print Rooms.

For two weeks from June 1 there will be hung at the gallery of S. & G. Gump the mission paintings by Will Sparks. Thirty-two canvases, depicting all the California missions and several of the Pueblo churches, with three Arizona missions and one in Mexico will be shown. For more than thirty years Sparks visited and sketched among the missions.

June will also see the first annual exhibition of the Oakland Art Gallery. The director, William A. Clapp, is not only an artist himself, but he has associated with him representative artists of all schools and from various parts of the state. Elected from the last open show at the gallery, the jury includes Frank Van Sloun, William V. Cahill and Guest Wickson.

The gallery at the Claremont hotel closed on May 20. It will re-open after Miss Calthea Vivian's return from her European trip.

Pottery is receiving increasing attention in the bay cities. A number of potteries have opened up in the last year, all doing more or less experimenting with clays and glazes. The Walrich Pottery of Berkeley is obtaining some most interesting results, as evidenced by a recent exhibit at the Oakland Art Gallery. Mrs. Wall has done much work as a landscape painter and is using the landscape motif pleasingly in tiles.

—Harry Noyes Pratt.

Omaha

An exhibition of recent landscapes by Robert F. Gilder is being shown by the Fine Arts Society. The artist has just returned from several months' painting at Tucson, Ariz. At his winter show there, three of his desert scenes were purchased by Mrs. Ellen B. Spofford, of New York, and one by a local ranchman.

During the summer the galleries at the library will be hung with the permanent collection which contains some of the best work of Jules Breton, William M. Chase, Douglas Volk, Ben Foster, E. W. Redfield, Paul Dougherty, Walter L. Palmer and Robert Reid. A New York art dealer who recently made the rounds of western galleries pronounced this to be the best collection in the Middle West. It has been formed largely through the efforts of the Friends of Art under the leadership of John Lee Webster.

Among the recent lectures enjoyed here was one by Birger Sandzen, who brought his exhibition direct from the Babcock Galleries, New York.

A. W. Dumbier and his wife are building a motor studio in which they will spend the summer traveling and painting.

—Leta Moore Meyer.

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LOS ANGELES

On the eve of Edgar Payne's departure for Europe, where he expects to paint for two years in France, Italy and Spain, Earl Stendahl, of the Stendahl Galleries, tendered him a dinner and smoker in the galleries, to which the "forty immortals" of Los Angeles were invited. The affair was a tremendous success. "Among those present" were Bishop Johnson of the Episcopal Church, Dr. Orbison, James Slauson, Drs. Milbank Johnson and J. A. Nelson of the Southwest Museum, Dr. William Alanson Bryan of the Los Angeles Museum, Rob Wagner, author, and a sprinkling of art critics and art dealers—while all the rest were artists. When Mr. Slauson, of Santa Monica, responded to a toast, he had two paintings "up his sleeve," so to speak, one by Edgar Payne for the Southwest Museum, and one by Orrin White for the Los Angeles Museum. Both are High Sierra subjects.

And, speaking of dinners, the annual dinner of the California Art Club will be held Saturday, June 3, at the City Club, when some good speaking has been promised. The dinner this year will be especially interesting, as the California Art Club is laying plans for the building of its own exhibition building in some accessible down-town quarter.

The winter's fever-heat of exhibitions is slowing down to normal. However, some exhibitions are still going, and others are promised. Franz Bischoff, at one time famous ceramic painter of New York, but a painter of landscapes ever since he came to Southern California, more than a dozen years ago, is showing sixteen pictures at the Stendahl, including a few flower studies. They are both beautiful and decorative.

Five attractive little nudes have been sent by James R. Hopkins from Paris to Kanst's. They have the refinement always found in Mr. Hopkins's painting of flesh.

Maurice Braun, who left San Diego a year ago, has sent Kanst from New York, where he now has a studio, two characteristic landscapes.

At Cannell and Chaffin's are two new and excellent landscapes by Alson Clark, both desert subjects with flowering foregrounds, and two fine pictures of hunting dogs by Edmund Osthaus, who recently came back to Los Angeles after many months spent in attending hunting meets East and South.

—Antony Anderson.

Columbus

Walter Chu, a former student at Ohio State University who has since returned to his native land, has presented that institution with a collection of Chinese art.

MINNEAPOLIS

A selection of forty paintings from the International Water Color show, which has just closed in Chicago, will be on exhibit through the month of June at the Institute of Arts. America, England and the continental countries of Europe are represented.

Three students from the Minneapolis School of Art received scholarship awards from the New York Art Students' league this year: Glen A. Ranney, a second-year student from Ellsworth, Wis.; Elizabeth Foster, a special student from St. Paul, and Verna Ekberg, Minneapolis, has been a third-year student at the Minneapolis school. Henry Holmstrom, Waseca, Minn. and Ethel Patterson, St. Croix Falls, Wis. have been awarded the two Palettite club scholarships at the Minneapolis School of Art for 1923. William Whelan, Melrose, Ia., and Claire Des Marais, Faribault, Minn., are named as alternates. The money for the two scholarships, which have been awarded for the three past years, is raised by an annual ball and mask party, and the students honored are chosen by the student body itself, with the approval of the faculty. The Minneapolis School of Art finished its season's work May 26. The summer school will open June 19 and continue until July 29.

Ninety bookplates of American authors are on exhibit at the Minneapolis public library. The plates are loaned by Oscar T. Blackburn, of Minneapolis, himself a designer and engraver of bookplates. He has the largest collection of bookplates in the Northwest, the small collection at the library being limited to American writers.

—G. E. P.

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PARIS

For many years the name of William S. Horton spelt the foremost painter of still-life among American artists familiar to us over here. Like James Wilson Morrice, he was also attracted by landscape cloaked in snow. Mr. Horton's art has undergone an emancipation with a station at Venice, the experience having transformed his mood and manner more than Morrice's travels changed his. The caressing touch of yore has given way to more direct expression and one which, in terms of modern prosody, comes nearer to "Imagism." Mr. Horton's exhibit at Petit's was especially revelatory of his recent conversion, with here and there a sacrifice to his former faith. The Musée Carnavalet has, by the way, just acquired Mr. Horton's sketch for his big picture painted from the Hotel Crillon showing the American contingent crossing the Place de la Concorde, a work historically unique.

Marie-Paule Carpentier (Simonson's) was a young Frenchwoman of great talent. She died prematurely a few years ago, leaving a considerable oeuvre of landscape in water color which does not, as is so usual in this medium, sacrifice the permanence of line to the ephemerality of light and color though realizing them. This linear gift found a sympathetic response in architectural landscape such as that afforded by the inexhaustible beauties of Versailles.

Her sister, Madeleine Carpentier, also exhibiting in these rooms, specializes in children's portraits, and on the same occasion a happy public debut was made by M. Louis Sorel, who is enamored of woodland scenery, which he washes in broadly, colorfully and with an originality of vision and freedom of touch not at all characteristic of the architect he is by profession.

The Hundred Portraits at the Union Interalliée, which might have been so interesting, both historically and artistically, are neither one nor the other. These sort of anthologies usually fail to satisfy. There are too many objects in view but no one directing principle. Carrière's portrait of Verlaine, a man's portrait by Degas, the "Mother and Child in Bed," by Alfred Stevens, which was such a charming surprise at his memorial exhibit at one of the Salons recently, work such as one expects to find from Renoir, Henri-Martin, Puvis, not to speak of the Winterhalter of the Duchesse de Vallombrosa, the small Bastien-Lepage of the inevitable Sarah Bernhardt, the Bonnat of Victor Hugo, also a matter of course, etc., were none of them superior, while most were not equal, to the self-portrait in oil by Paul Mathey, the etcher.

Louis Godefroy has been the first etcher at Angkor-Vat, the wonderful ruins in French Indo-China which have been the object of much archaeological comment of late. His plates of the temple, an exact reproduction of which is the feature at the French Colonial Fair being held just now at Marseilles, are the crowning pieces in his work to date, comprising already views in New York, France, Macedonia and Asia. Architectural and scenic beauty appeal to him by virtue of the play of sunlight animating them. And it is with exquisite tenderness, delicacy and discrimination that he sprays sunshine on to the stones of his masonry and among the foliage of the trees with which he loves mysteriously to screen them.

All the world has sat for Mr. Zarokilli's dry-points (Knoedler's): the queens of the few remaining European monarchies; the queens of American society; princes of the blood and princes of the church; men of state and ladies of fashion and aristocracy. This successful Greek artist is a formidable rival to M. Helleu whose technique, be it said at once, he makes no attempt to imitate. Too sparing of touch for the rendering of the stamp of years and intellect, disposing of a medium lending itself to a bland flow of line, he excels with children and young women, reflecting them in all their triumphant beauty and frail, smooth refinement. Nevertheless, in a portrait of the recently deceased Lord Mountbatten, brother of the Queen of Spain, a general as well as a particular type of modern British masculine physiognomy is emphasized, and this subtle indication of racial traits is one of Mr. Zarokilli's gifts. To almost every portrait it is possible to ascribe a nationality where the name might not at once occur.

The public has discovered that the pencil drawings of Ingres are at least as beautiful and important as his paintings, and there is more of the real Prud'hon in one of his charcoal and chalk studies than in three of many of his paintings. Admiration for the sketch started with the revelation of Rodin's pencil and wash notations from the nude. Since then everyone has had a hand in them. Yet no one has achieved, or ever will, what the great sculptor invented alone. Mondzain, a Polish artist, inspection of whose pencil sketches M. Paul Guillaume has solicited, makes, be it said to his credit, no attempt to. He draws unpretentiously and naturally, with consequences participating of Ingres and Matisse.—M. C.

Munich

In the Munich branch of the "Bachstitz" gallery is an exhibition of works by Goya, Cranach, Tintoretto, Isenbrant, Rubens, Raeburn, Lawrence and Couture. Valuable art and craft objects of the Middle Ages are also shown.

MILCH GALLERIES

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LONDON

What is known as "The First Woman's Academy" is being organized by the *Daily Express* in connection with the Woman's Exhibition which it is holding in July at Olympia. It will be run on more comprehensive lines than those which usually distinguish the show that is confined to the feminine sex and should really substantiate the claim of the leading women artists to be admitted to academic honors, on the score of original work. The idea is being enthusiastically taken up on all sides. Leading exponents of every type and school are to be represented.

From Glicenstein to George Horton is a far cry. The exhibition of the latter's water-colors at the Grafton Galleries, Grafton Street, introduces to English art circles an English painter who, working in Holland for over twenty years, has neglected to introduce his drawings to the land of his birth. His water colors are as unostentatious as his life has been, just expresses of the emotion which the picturesqueness and dreaminess of the Dutch landscape have awakened in his soul. This artist is peculiarly happy in his interpretation of harbor scenes which he invests with a poetry which a less sympathetic vision might miss. It is not the least of Horton's merits that he has raised the appreciation of English water colors on the continent to a very considerable extent.

That the English school of architecture acknowledges that it has something to learn from that of America, is instanced by the fact that at the Manchester Art Gallery there is now to be found an exhibition of photographs of American buildings. There is already talk of introducing the skyscraper to our cities, in these days of shortage in offices, and in the near future our town expansion may proceed somewhat on American lines.

An outcome of Lord Northcliffe's recent visit to Sydney is a project for an exhibition of Australian work at the Royal Academy. It is thirty years since an exhibition of the kind was held here.

The "London Group" that exhibits at the Mansard Gallery (which has its local habitation in the attic of an "advanced" furniture shop), believes in setting a low price on its achievements in the hope of luring collectors. One portrait-painter even goes so far as to quote the price of his portrait of Miss Harriet Cohen, the pianist, at five pence minus its frame, the latter, however, being apparently priced in three figures! This, however, I take to be only a bit of high spirit on the part of the painter. But there is no doubt that just at present investment in the work of some of the younger men would be a lucrative policy.

A report having arisen to the effect that the Raeburn portrait of Sir Walter Scott, bought by Messrs. Knoedler at the Burdett-Coutts sale was destined for America, a denial has been made, followed by a statement to the effect that the firm is prepared to offer its assistance to anyone public-spirited enough to secure the work for this country. The Abbott portrait of Nelson, also bought by this firm, has been sold to a Scottish collector. —L. G. S.

Vienna

The opening of an East Asiatic exhibition in the Museum for Art and Industry took place in the presence of the president of the republic and the Chinese ambassador. This is the first time that only objects coming from China have been shown. They were loaned by private collectors and museums. Especially to be mentioned is the display of Chinese ceramic works ranging from the early excavations of the Hang and T'ang time to the porcelain of the XIX Century. A cup of the T'ang time, tiger-spotted, is of special beauty. The Sung, the Kün-Yao period and the Tz'u pot are also among the collection. The oldest bronze specimens are two drums from the South of China of the II to the IV Century, and a Japanese bell with geometrical pattern. The plastic art is represented by the statue of a sitting priest, a splendid work of the Aschikaitime, from the XIV to the XV Century.

Cincinnati

An exhibition of prints, loaned by M. Knoedler & Co., is being shown at the Cincinnati Museum. It includes twenty-one Whistler etchings, among which are the French set and parts of the Belgian and Venetian series, four Whistler lithographs, and a small group of prints by D. Y. Cameron and Muirhead Bone.

BERLIN

In the Kaiser Friedrich Museum there is a small exhibition of German plastic art of the Middle Ages. It gives a good idea of the beauty of the future "Deutsche Museum," which will form a part of the new museum buildings. Before all there are the four prophets of the "Liebfrauenkirche" in Trier, magnificent creations of German early Gothic art. To the early Gothic time belong two statues of Franconian kings. "The Patroklos," a shrine from Soest, the splendid work of Master Sigfridus, is dated 1313. A triptych altar from Minden (Westphalia) with 26 saints, the lower part of which is dated 1250, while the upper part which represents a work of 1400, is very fine in the wealth of invention. A big "Passion" altar (formerly belonging to the Soltykoff collection in Paris and Weber, (Hamburg) is of Antwerp origin and dated 1520. Among those chef-d'oeuvres of wood carvings stands a bronze eagle, a work of the XV century, from the Lower Rhine district.

A Berlin art dealer has presented the Kaiser Friedrich Museum with a small picture by Jacob van Loo. Two German works of the XV century and a picture of the rococo master, Januarius Zick, were also added to the gallery.

There is an exhibition of Persian ceramics and art and crafts objects in the Kaiser Friedrich Museum, which has been collected by Dr. Draeger, the former manager of the Persian-German school in Teheran, and loaned to the Museum. The Islamic part of the museum is enriched considerably by this addition of the art of the Middle Ages. The collection contains pieces of high value, seldom to be seen in Europe.

In the Kupferstich-kabinett is an exhibition showing off the development of lithography from the time of its invention, 1796, until the present day. It gives a good idea of the importance of this technique which was made use of by the biggest masters of the XVIII century. Besides the celebrated German masters—Krüger, Schadow, Hosemann and Menzel—the exhibition consists of plates by the French masters, Denon, Isabey, Gericault and Daumier, and the more modern ones, Fantin-Latour, Corot, Manet, Renoir, Rodin, Degas. The greatest virtuoso of this technique is certainly Goya, whose most important plates are famous. The English are represented by Bonington and Raffet. Among German living artists Slevogt is the one who makes use of this technique more than anyone else and he certainly has reached a high grade of mastery. But also Corinth, Liebermann and the younger generation Kokoschka and Häckel are characteristically represented.

In the Berlin Neuen Museum is a collection of vases, comprising the oldest Greek vase painting until the V century, B. C. The development of Greek painting can be followed very closely, as these handicraft productions are almost the only ones which enable us to follow the paintings of the Greek period. There are works of the so-called black-figure style as well as of the red-and-white-figure style represented by very fine examples of jugs, vases, cups, etc.

Geheimrat Justi has been successful in obtaining two pictures by Franz Krüger (1797-1857) for the National Gallery, pictures which belonged to the former Imperial household. The paintings were in possession of the Czar and just before the war they came to the Berlin castle, where they were hidden until recently. They represent military parades and are distinguished by high pictorial quality. F. T.

Lynn, Mass.

The thirteenth annual exhibition of oils, water colors and drawings by the members of the Lynn Art Club is now open in the gymnasium of the Lynn Home for Young Women. Arthur J. Hammond contributes an interesting portrait of his fellow artist, Edward A. Page, and there are a number of paintings by Page, Charles A. Lawrence, Paul W. Rowell, president of the club, and Clarence H. Johnson, a new exhibitor. Among the other exhibitors are Mrs. Emily M. Tyler, Bertrand Dickinson, Russell B. Kennedy, Harry W. Powers, Laurence Rainford, Israel B. Oliver, Peter S. Chris, John W. Foster, Walter A. Vaughan, Arthur J. Hammond, Carrie Whitman-Putnam, Frances S. Emerson and Eliza B. Chase. Bertrand Dickinson has some charming water colors, and William Seamons shows a pleasing pencil portrait drawing of a woman.

CHICAGO

Raymond J. Ensign, head of the department of decorative design of the Cleveland School of Arts, has been appointed dean of the Art Institute School. He is a graduate of Pratt Institute, with which he was associated twelve years.

The summer school of the Art Institute will be in session ten weeks, July 3 to September 10. The advantages of the normal school will be quite complete. The general courses planned include special classes in jewelry, weaving, batik, dyeing, modeling, drawing from the nude, design, illustration and out-of-doors painting.

The Art Institute Alumni Association announces that the summer school of painting will be held at Saugatuck, Mich., June 26 to September 2. Frederick F. Fursman is the director.

"The Adoration of the Magi," a large canvas by Rubens, has been loaned to the Institute for six months by Jan Kleykamp of The Hague, in the hope that the museum will eventually purchase it. The painting is in the spirit of some eight compositions bearing the same title by Rubens. This painting, which has an unbroken history of nearly three centuries, is declared an original by Dr. Bredius, of The Hague, and Dr. de Groot. "The Adoration of the Magi" hung in the private collection of the Dukes of Marlborough for 200 years.

Pierre Nuytens, Belgian artist, who once lived in this city, is represented by portraits in drypoint, and drawings of fifty-six eminent men, including President Harding and ex-President Wilson, in the galleries of Marshall Field and Company. The Wilson portrait is exhibited for the first time. Among the statesmen who attended the conference on the limitation of armaments and whose portraits are shown are Secretary Hughes, Senator Lodge, Elihu Root, Sir Auckland Geddes, Sir Arthur Balfour, Aristide Briand, René Viviani and several Orientals.

Pauline Palmer, former president of the Chicago Society of Artists, has purchased a house and studio at Provincetown, Mass.

The MacDowell Society of Chicago, an independent wing of the national body, furnishes an annual endowment fund to carry on the artist colony at Petersborough, N. H. Mrs. Lorado Taft is acting president and the board of directors includes sculptors, painters, writers, composers and musicians.

The Association of Arts and Industries gave a luncheon in honor of Raymond J. Ensign, of the Cleveland School of Art, who will take up his duties as dean of the Art Institute School in the autumn, and Dudley Crafts Watson, director of the Milwaukee Art Institute, at the Union League Club.

The annual exhibition of the Art School of the Institute filled the galleries of the east wing with a survey of the best work of students on May 27. Painting, illustration, etching, sculpture, design, architecture and handicrafts from the juvenile department to the normal and life classes comprised a creditable exhibition.

"Art Talks by Radio" is a feature of evening entertainments over the wireless in Chicago. J. W. Young, the art dealer, was the first to give a talk on "American Art and Its Tendencies" at the Westinghouse broadcasting station, "KYW," May 23. Mr. Young's lecture dealt with the popular movement in art in the Middle West and its tendencies of museums and patrons to support American painters and sculptors of the day.

In the Arts Club picture galleries paintings of Maine by Bertram Hartman are being shown.

Portraits and drawings by Demetrius A. Trifyllis open the June exhibitions at the Arts Club. Persons well-known in Chicago and other cities are included among those whose likenesses are displayed.

—Lena May McCauley.

Washington

The National Museum is showing portraits of Civil War veterans by Walter S. Beck. The "Mosby Triptych" shows Colonel Mosby and his lieutenants grouped about him. "The Old Guard" of New York, "Survivors of the Civil War" and "Zouaves" are all painted with pictorial effect, the veterans with white hair and beard, the uniforms and flags giving brilliant notes of color.

There is a portrait of Adelaide Smith, one of the first army nurses. Mr. Beck, on the fiftieth anniversary of Appomattox, began work on these life-size portraits.

The bust of Enrico Caruso, by Joseph Anthony Atchison, has been presented to the City of Washington and will be placed in the National Gallery of Art until the erection of the projected Washington Opera House. Mr. Atchison recently completed a bust of Speaker Gillett.

The National Gallery is having lantern slides painted of the pictures in the gallery for illustrating lectures which are to be given throughout the country. Much of the work is being done by Mrs. E. Bennett Decker.

E. Hodgson Smart has just completed portraits of the President and General Pershing. Mr. Smart is painting three portraits each of Pershing, Foch and Haig. —H. W.

Ft. Worth, Texas

The annual exhibition of the Ft. Worth Art Association will continue until June 13. The feature is a collection of twenty-six water colors by Boyer Gonzales. The exhibition is proving a pronounced success. —M. T.

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CLEVELAND

Sales totaling over \$3,200 are already announced by the managers of the annual exhibition of Cleveland artists and craftsmen which is soon to close at the Museum of Art. This is far ahead of the record of any one of the three previous annuals. Purchase prizes, to put good paintings in the schools, are being planned for next season.

The Museum has been made the repository, through the will of Henry W. Ranger, of Charles S. Chapman's large oil painting, "The Forest Primeval," which won the Carnegie prize at the winter exhibition of the National Academy.

William M. Milliken, curator of decorative arts, will leave in a few weeks for a three-months' tour of France and Italy. The principal exhibition of the summer, a loan display of American art, will be installed before he goes, opening with a private view on the night of June 8. A canvas by Rockwell Kent, Frank Benson's still life from the New York Academy exhibition, "The Stag at Sharkey's" by George Bellows; Robert Henri's "Agnes" from the Pennsylvania Academy, and many other pictures will be shown by invited artists, among whom are Jonas Lie, Frieseké, Vincent Tack, Cullen Yates, Felicie Howell, Luis Mora, John F. Folinsbee, Abram Poole and Lilian W. Hale. Thirty paintings by Cleveland artists will be loaned by their owners. The exhibition will be open through the summer.

An exhibition of prints loaned by FitzRoy Carrington, formerly curator of prints of the Boston Museum of Fine Arts, and dating back to the XV. century, has been hung at the museum.

The School of Art year book, "Notan," just published by the junior students, is a handsome publication. It is illustrated with reproductions of the work of faculty and students. Edmund Kressy is editor and Wilbur D. Peat business manager. The edition is limited to 500.

—Jessie C. Glasier.

Salt Lake City

The second exhibit of the Fine Arts Society of Utah will be held the week of June 10 in the ball room of the Newhouse Hotel. The exhibit consists of thirty-six paintings from the 1921 exhibit of the National Academy of Design, New York, selected and lent by the American Federation of Arts at Washington. Among those represented are Howard Russell Butler, Charles C. Curran, Colin Campbell Cooper, Frederick J. Waugh, Leonard Ochtman, Charles Warren Eaton, Gardner Symonds and George Randolph Barse.

The third and last exhibit of the season will be held in the early fall and will be devoted to the work of representative Utah artists.

INDIANAPOLIS

Mrs. Emma Sangernebo modeled a large statue of Hygea, the Greek goddess of health, as a decorative feature of the Indiana Health Exposition, held in the Manufactures Building at the State fair ground from May 19 to 27. The commission came from Dr. J. N. Hurty, secretary of the State Board of Health. The figure is eight feet in height. Cast in plaster, it stands at the main entrance of the building, where it was unveiled with ceremonies the opening day of the exposition.

Miss Florence Fitch, director of art in the Indianapolis public schools, will teach in the applied arts summer school in Chicago during July.

Prof. Alfred Mansfield Brooks, for many years head of the department of art in Indiana University, will go to Swarthmore College, Pa., in September, where he will head the newly instituted department, history of philosophy. Professor Brooks has long been connected with the Herron Art Institute as curator of prints and as lecturer on classical art. The author of several art books, he is also a frequent contributor to magazines. He is now at work on a volume in the series, "Our Debt to Greece and Rome," to be edited by Professor George Hadzsits, of the University of Pennsylvania, and Dr. David Moore Robinson, of Johns Hopkins.

The large flower study by T. C. Steele and the figure composition by Wayman Adams have been sold from the group of pictures that were contributed by Indiana artists to be sold at auction for the Russian Famine Relief Fund.

Wayman Adams, accompanied by Mrs. Adams, has left for his home in the Adirondacks.

—Lucille E. Morehouse.

Denver

An exhibition of thirty-five etchings entitled "The American Desert," by George Elbert Burr, was recently held in the art gallery of the Public Library. The handling of these prints is distinctive. Burr prints his own plates with delicacy and alluring tones. Contrasting with the Burr etchings were eleven modern lithographs by Bolton Brown. Brown prepares and prints his own stones and makes his own crayons. His best exhibits are mountain scenes, though he shows several figure compositions.

Ross Crane, head of the Extension Department of the Chicago Art Institute, gave four lectures at the Morey High school auditorium to more than capacity houses. Among the pictures shown to illustrate his talk were works by Jonas Lie and Victor Higgins.

In the gallery of the Public Library, the Denver Art Association exhibited plastic fac-similes of the world's most noted ivory carvings, taken from the classic, early Christian and Gothic periods. These exhibits were made with great perfection by Frank W. Miller, of Providence. Many of the fac-similes were sold.

—M. R. F. Valle.

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The department of prints of the Detroit Institute has received two notable additions in the etchings of Whistler and Zorn, the Whistlers being chosen by FitzRoy Carrington, while the Zorns were purchased by Ralph H. Booth during his visit abroad. Whistler is represented by four of his English plates, "Millbank," "Billingsgate," "The Little Putney" and "Hurlingham," and by two of the French set, "Bibi Valentine" and "En Plein Soleil."

An exhibit of theatre settings in miniature, made by the school boys and girls of Detroit, is on exhibition in the children's museum room throughout May, and possibly longer. Models have been made by students in both private and public schools, including high schools. It is planned to hold annually two exhibits of theatre settings, one of the work of distinguished artists, and the other that of the young people of the city. In addition to the theater models, there will be on exhibition a group of Pennelli Roman history prints.

Detroit artists have been indulging in a hot controversy over the public vote on the pictures in the eighth annual exhibit for American artists at the Institute. The publication of the most popular names, say many persons, is misleading, when the reading public has no idea as to how many people voted, or who they were.

Mrs. J. K. Webster, of Grosse Ile, has recently loaned the Institute two colonial portraits. One, the work of Gilbert Stuart, is a portrait of William Kirkpatrick. The other depicts Mrs. James T. Stirling, a prim gentlewoman, by an unknown artist.

Mrs. George H. Farwell and Mrs. Jewett, sister of the late Mr. Farwell, have proposed as a gift to the Institute the collection of Robert Hopkins' paintings made by Mr. Farwell. Next month the museum will exhibit the collection. —Marion Holden.

St. Louis

At the last meeting of the St. Louis Artists' Guild the following board was elected: Mrs. K. E. Cherry, Clark McAdams, Robb Leonard, Takuma Kajiwaru, Oscar E. Berninghaus, Percy Werner and Tyrrel Williams.

An exhibition of wall paper is on display in the art room of the Public Library. It is one of several circulated from coast to coast by the American Federation of Arts. The papers were obtained directly from the manufacturers.

An exhibition of work by American mural painters opened recently at the City Art Museum. It is composed of more than 100 examples of decorative paintings, sketches for decorations and stained glass, models of room interiors and photographs of completed decorations. One of the models is in the colonial style, after designs by William Laurel Harris. Other noteworthy models include an Italian dining-room by Thomas Mackay in collaboration with several well-known makers of interior furnishings. —M. P.

Savannah

The second annual exhibition of the Savannah Art Club was held at the Telfair Art Gallery. Only paintings and drawings were exhibited this year, no sculpture being included.

Artists whose work was shown are: Camille Armand, Ralph Avery, Mrs. Malcolm Bell, Lila Cabaniss, Mary Cabaniss, Valeria Chisolm, Alice Collins, Miss E. Clarke, Josephine Clark, Mrs. Wymberley W. De Renne, Inez Farmer, Floyd Foster, Mrs. Beirne Gordon, Mrs. M. M. Hopkins, Mrs. Robert Hunt, Mildred Jerger, Juliette Low, Mrs. M. B. Lane, Christopher Murphy, Mrs. H. D. Pollard, Hattie Saussy, Margaret Thomas, Mrs. W. W. Wilder, Emma Wilkins and Mrs. Alfonso O'Brien.

Austin, Texas

The Texas Fine Arts Association offers the William J. Battle prizes for creative work in sketching, painting, design and clay modeling. All amateur artists in Texas may compete.

New York Exhibition Calendar

Ackermann Galleries, 10 East 46th St.—Exhibition of modern mezzotints.

Ainslie Galleries, 677 Fifth Ave.—Paintings by Inness. Arlington Galleries, 274 Madison Ave.—General exhibition of American paintings.

Art Center, 65-67 East 56th St.—American and Foreign Textiles; exhibition of designs in Poster Contest by Art Alliance, to June 17.

Babcock Galleries, 19 East 49th St.—Annual summer exhibition of American paintings.

Belmaison Gallery, John Wanamaker's.—Modern painted screens and antique paper screens, to June 30; collection of paintings, drawings and etchings owned by members of the American Art Association of Paris, to June 30.

Bourgeois Galleries, 668 Fifth Ave.—Old and modern paintings.

Brooklyn Museum, Eastern Parkway.—Exhibition of posters, to June 15; Whistler lithographs and Pennell etchings, to July 1.

Brown Robertson Galleries, 415 Madison Ave.—Lithographs from The Senefelder Club of London, to June 17.

Thomas Calvert, 140 Sixth Ave. (West 11th St.)—Modern Stained Glass, to June 24.

Daniel Gallery, 2 West 47th St.—Paintings by American artists.

Dudensing Galleries, 45 West 44th St.—Summer exhibition of modern French and American paintings.

Durand-Ruel Galleries, 12 East 51st St.—Modern French paintings.

Ehrich Galleries, 707 Fifth Ave.—Portraits, landscapes and flower paintings by old masters, through June. Cantagali and Italian linens in Mrs. Ehrich's Gallery.

Fearon Galleries, 25 West 54th St.—Drawings by old masters, and water colors by John Collings.

Ferargil Galleries, 607 Fifth Ave.—Group of modern American paintings and sculpture.

Ferargil Studios, 24 East 49th St.—Lacquered furniture and objects of art.

Folsom Galleries, 104 West 57th St.—Paintings by American artists.

Harlow Gallery, 712 Fifth Ave.—Exhibition of modern etchings.

Kennedy Galleries, 613 Fifth Ave.—Old English sporting prints, and children's subjects in dry-point by Sears Gallagher.

Keppel Galleries, 4 East 39th St.—Etchings and engravings by old and modern masters.

Kingore Galleries, 668 Fifth Ave.—Symbolical paintings by Marion Spore.

Knodler Galleries, 556 Fifth Ave.—Group of selected etchings and paintings by old and modern masters.

Kraushaar Galleries, 680 Fifth Ave.—Modern masters of American and European art, to Sept. 1.

John Levy Galleries, 559 Fifth Ave.—Old Masters and American paintings.

Lewis & Simmons, 612 Fifth Ave.—Old Masters and Barbizon paintings.

Little Gallery, 4 East 48th St.—Special exhibition of Italian and Spanish laces, and brocades.

Lowenbein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.

Macbeth Galleries, 450 Fifth Ave.—Summer exhibition of selected paintings by American artists.

Metropolitan Museum, Central Park at 82nd St.—Dreier Collection of Mediaeval and Renaissance art.

Milch Galleries, 108 West 57th St.—Selected American paintings.

Montross Gallery, 550 Fifth Ave.—Group of American artists.

Mussmann Gallery, 144 West 57th St.—Etchings by Philip Little, to June 30.

National Arts Club, 119 East 19th St.—Summer exhibition of members' work, to November.

N. Y. Public Library, Fifth Ave. and 42nd St.—Etchings by Whistler; recent additions in Stuart Gallery, and "The Making of Prints."

N. Y. Public Library, 251 West 13th St.—Summer exhibition of paintings by Jan Van Empel.

Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.

Rehn Galleries, 6 West 50th St.—Selected paintings by American masters.

Rosenbach Co., 273 Madison Ave.—Barbizon paintings and rare books.

Schwartz Gallery, 14 East 46th St.—Exhibition of paintings, etchings and mezzotints.

Scott & Fowles Galleries, 667 Fifth Ave.—XVIII century English paintings.

Sternier Gallery, 22 West 49th St.—Group of American paintings.

Arthur Tooth & Sons, 709 Fifth Ave.—Old Masters and Barbizon paintings.

Wildenstein Galleries, 647 Fifth Ave.—Paintings by old and modern masters.

Howard Young Galleries, 620 Fifth Ave.—Exhibition of paintings by American artists.

Grand Rapids, Mich.

The first benefactor's membership in the Art Association of this city was conferred upon Mrs. Emily J. Clark, who has given \$50,000 to the organization. There are three sustaining life members who have each given \$500, Mrs. John W. Blodgett, Mrs. Cyrus E. Perkins and Mrs. Clark. The benefactor's membership has just been established.

At a recent meeting Mrs. Clarence F. Dexter was elected president, Mrs. Maude Northrup Collins was re-elected first vice-president and Mrs. W. B. Willard re-elected second vice-president and director of exhibitions.

Mrs. Willard announced that the first exhibition in the fall will be a rare collection, including Monet, Manet, Pissarro, Degas, Guillaume, Renoir and others.

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